



AUSTRALIAN ProPhoto

The Magazine For Imaging Professionals

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GARY GREALY'S WORKS OF ART



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OM-D E-M5
Mark II**

The Little Camera
That Roared

Profoto B2

Tripping With The
Light Fantastic

Epson SL-D700

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D750

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Making news in this issue are Profoto's latest off-camera TTL flash system, Nikon's new D-SLR optimised for astrophotography, Sony's new line-up of FE mount lenses, and much more. As always, we also publish a calendar of the important imaging events happening locally and overseas over the coming months.

For the latest news from the imaging industry, visit ProPhoto at www.avhub.com.au

20 Profile – Vlad Sokhin

The shocking treatment of women in some areas of rural PNG has gone unreported for decades, but photojournalist Vlad Sokhin has been using the power of photography to help instigate changes.

26 On Trial – Olympus OM-D E-M5 Mark II

Olympus enjoyed huge success with its 35mm OM System in the 1970s and '80s, and now it looks like history is set to repeat with the growing popularity of its OM-D mirrorless system... the significantly upgraded E-M5 continues the good work.

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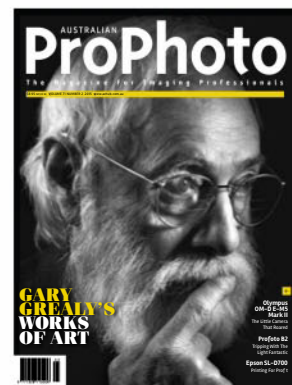
Designed for photo shops and professional photographers who want a mid-volume commercial printing facility, the compact SL-D700 has the potential to generate both products and profits.

44 On Trial – Profoto B2 250 Air TTL

Following the huge success of its B1 portable flash unit, Profoto has taken things even further with the new B2 which is designed to combine the convenience of a compact design with the capabilities of a pro flash system.

48 Portfolio – Gary Grealy

It all started out as a personal project, but over two decades later Gary Grealy's quest to photograph the personalities in Australia's art world has resulted in a major exhibition – called ART – *Maker, Patron, Lover* – opening in Sydney in May, and an accompanying book. He tells ProPhoto editor, Paul Burrows, that it's been a labour of love.



This issue's cover photograph is by Sydney photographer Gary Grealy from his exhibition ART – *Maker, Patron, Lover* which opens at the Mosman Regional Art Gallery on 9 May. The subject is artist Kevin Connor, a two-times winner of the Archibald prize who was photographed in his Paddington (Sydney) studio. Our interview with Gary begins on page 48. Photograph copyright Gary Grealy 2015.



Size Matters? Maybe Not

If there's one thing we should have learned

this far into the era of digital imaging, it's that nothing should really surprise us any more... and no development in technology – no matter how fantastical it may seem – is beyond the realms of possibility.

So, in my last column, under the title 'Size Matters', I considered what might be the implications of Canon's 50 megapixels D-SLRs. Fifty seems to be a magic number in megapixels digital capture and it's certainly been important in the digital medium format world recently as all the major players promote the various benefits of a 50 MP '645' CMOS. Canon's full-35mm sensor obviously has smaller pixels, but the new EOS 5DS have plenty of other attractions related to speed, operational efficiency, lens system and more. But... are smaller pixels really an issue any more or, for that matter, smaller sized sensors? Perhaps not.

Elsewhere in this issue you can read our evaluation of Olympus's new Mark II version of the E-M5. The original was the first OM-D series mirrorless camera and, subsequently, Olympus has been slowly but surely powering its way back into favour with both enthusiasts and pro-level photographers. The OM-D system is based on the Micro Four Thirds sensor format – the smallest of all the 'mainstream' sizes – with a maximum pixel count of 'only' 17 million. But Olympus has found an ingenious way around what might be considered the limitations of its sensor size and resolution – pixel shifting. The idea isn't new – Hasselblad has been offering multi-shot versions of its capture systems for ages – but Olympus is the first to apply the concept to a 'small format' sensor. It's a development of the sensor-shift method of image stabilisation which Olympus has refined to enable sub-pixel amounts of displacement. The end result is a 64 MP RAW image which is 100 MB in size. Obviously because multiple captures are involved, the prerequisite is that both the camera and the subject be rock-solid still, but it's not really all that hard to see future developments overcoming this via a

more sophisticated form of image stabilisation. Olympus itself is suggesting future OM-D cameras will allow for high-res multi-capture shooting without a tripod.

As it happens, Ricoh is proposing a similar system for its planned full-35mm format Pentax D-SLR (due later in the year), but its idea is not to increase the resolution, but to leverage some other image quality benefits that come from pixel shifting. Ricoh's system uses four captures with a one-pixel shift in each direction (Olympus employs eight which includes four half-pixel shifts) so that, in the end, each pixel contains full (i.e. non-interpolated) RGB data. The benefits of this are the elimination of colour moiré effects and interpolation artefacts plus improvements to both sharpness and colour fidelity.

Right now, in its first iteration, pixel-shifting has limitations, but just look at how everything else that's been introduced in digital cameras over the last few years has been subsequently refined and revised to work effectively. Today's processors are more than up to the job of controlling, with sub-pixel precision and handling, the vast amounts of data involved. It's likely then that, in the future, the physical characteristics of a sensor (i.e. the size and pixel counts) won't matter – within reason – and you'll be able to dial in higher resolutions as and when they're needed. Olympus's research has shown that there's probably an optimum number of shifts per capture, but it points out that image quality is a product of many factors beyond just the sensor, including advanced image stabilisation systems.

If you thought we might have gone as far as we could with imaging sensor design and performance, in reality it looks like we might still only just be at the beginning.

Paul Burrows, Editor



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Nikon Upgrades 'DX' Format D-SLR Flagship

Nikon continues its very active D-SLR program, announcing the introduction of a new enthusiast-level model called the D7200. It's the ninth new Nikon D-SLR to arrive in just under a year and is a 'DX' format model. Along with the new entry-level D5500 announced earlier in the year which is also a 'DX' format, this would seem to put paid to rumours – at least for the time being – that the company was planning to abandon 'APS-C' size sensors in its D-SLRs.

The D7200 inherits quite a lot from the existing D7100, but also has some important upgrades, most notably to the autofocus system, but it also gets WiFi with the convenience of NFC connectivity, 1080/50p video recording, an intervalometer (enabling time lapse video recording), an increased buffer memory, and a 1.3x image crop option primarily to give some 'free' extra telephoto power (by giving a 2.8x magnification factor in total). The latter feature is interesting in that it's undoubtedly been included to counter one of the key selling points of the Micro Four Thirds format mirrorless cameras with their 2.0x focal length magnification.

The D7200 has pretty much the same weather-sealed magnesium alloy/polycarbonate bodysell as the D7100 with dual SD memory card slots, a built-in flash and a fixed 8.1 cm LCD monitor

screen with a resolution of 1.229 mega dots. On the inside, the 'APS-C' CMOS sensor has the same total pixel count of 24.72 million, but a slightly different effective count of 24.2 million. As is now quite common across the Nikon D-SLR range, the sensor lacks an optical low-pass filter (LPF) in order to optimise its resolution. Even with the 1.3x, the pixel count is still 15.9 million. It's now mated with Nikon's latest-generation 'Expeed 4' processor which enables, among other things, the 50 fps Full HD shooting with progressive scan. The maximum continuous shooting speed is 6.0 fps (7.0 fps with the 1.3x crop) with the extended buffer enabling a burst of up to 100 optimum-quality JPEGs, 27 12-bit RAW frames or 12 with 14-bit RAW capture. The sensor's native sensitivity range is expanded to ISO 100 to 25,600 with the choice of two higher settings (i.e. ISO 51,200 and 102,400), but for B&W capture only.

The AF system is upgraded to Nikon's Multi-CAM 3500 II module which employs 51 measuring points, 15 of them being cross-type arrays. Low light sensitivity is extended down to -3.0 EV (at ISO 100). Exposure control is based on a 2016-pixel RGB-sensitive sensor with the choice of multi-zone, centred-weighted average and spot measurements. As on all Nikon's higher-end D-SLRs, the bias circle for the centre-weighted metering can be adjusted in diameter. The main choice of 'PASM' exposure control modes

PROPHOTO ON THE WEB

Today a Web presence is an integral part of magazine and newspaper publishing so you'll find *ProPhoto* – or, at least, some of it – at www.avhub.com.au. Here you can also visit the other titles in the stable of nextmedia AudioVisual Group magazines, including sister publication *Camera*. Have a look at these because you might find another magazine that you'd like to buy from your newsagent or subscribe to. If you're interested in hi-fi, video, home theatre, 'smart home' technologies or car audio, check out *Sound+Image*, *Australian Hi-Fi* or *Australian InCar Entertainment* (just follow the links from the AVHub home page). The Website carries the latest news plus selected articles from both the current and past issues of *ProPhoto*, including a selection of test reports. Of course, there's a lot more in each printed issue, but you can stay in touch with us via www.avhub.com.au



is supplemented with 16 subject programs, and the D7200 also provides a choice of seven 'Special Effects' settings. Other exposure-related features include auto bracketing over sequences of up to nine frames, a compensation range of up to +/-5.0 EV, a shutter speed range of 30-1/8000 second (with flash sync up to 1/250 second) and Nikon's 'Active D-Lighting' processing for dynamic range expansion. Auto bracketing for the ADL and white balance are also available.

Video is captured in the MOV format using MPEG 4 AVC/H.264 compression and with stereo sound. It should be noted that 1080/50p shooting is only available with the 1.3x crop. The built-in microphones are supplemented by a stereo audio input for connecting an external pick-up. Audio levels can be adjusted manually over a useful 20-step range. There's also a stereo audio output for connecting headphones for monitoring sound. Also as on Nikon's higher-end models, there's now an additional Flat 'Picture Control' preset specifically for use with video recording. An uncompressed video feed is available via the HDMI connection, and a zebra-pattern generator is provided to warn of overexposure.

Available now in Australia, the Nikon D7200 is priced in the region of \$1499 body only. For more information visit www.mynikonlife.com.au



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Sony Boosts FE Lens Line-Up

While the lack of FE mount lenses doesn't seem to have had much effect on the popularity of Sony's A7 Series mirrorless cameras, the company has significantly expanded the system with four new models.

The newcomers bring the choice of FE mount lenses to 11 which Sony has achieved in a pretty short time period. Three of the four are primes starting with the highly desirable Zeiss Distagon T* 35mm f1.4 ZA wide-angle which is the fastest FE mount lens to date. Its 12-element optical design includes one 'Advanced Aspherical' (AA) type designed to more effectively deal with lateral chromatic aberrations. It also features the 'Direct Drive SSM' ultrasonic autofocus system and a nine-bladed diaphragm for smoother out-of-focus effects. The minimum focusing distance is 30 centimetres. The aperture ring can be either set to continuous adjustment for shooting video or for click-stopped setting when taking stills. The new 35mm f1.4 also has a fully weather-proofed barrel. This model is priced at \$2499 and is available now.

The second new FE mount prime is a 90mm f2.8 macro lens with true 1:1 lifesize reproduction and built-in optical image stabilisation. It also features the DDSSM autofocus drive with two 'floating' focusing groups to optimise focusing precision at very short subject distances. An internal focusing design means the barrel length remains unchanged. Quick and convenient switching between AF and MF operations is achieved via a sliding focus collar. The 90mm macro also features a weatherproofed barrel design. Pricing and availability for this lens have yet to be announced.

The third FE prime is a compact 28mm f2.0 wide-angle which is accompanied by a pair of converters which create a 21mm f2.8 or 16mm f3.5, the latter providing a full 180-degree angle-of-view. Weighing just 200 grams, the 28mm f2.0 has a weather-proofed design, nine-bladed diaphragm and internal focusing mechanism. Its nine-element optical construction comprises three aspherical types and three made from extra-low dispersion (ED) optical glass. The 28mm sells for \$699 by itself while the ultra-wide converter (designated SEL075UWC) is priced at \$399 and the fish-eye converter (SEL057FEC) at \$499. All are available now.

The last of the new FE mount lenses is an interesting 24-240mm 10x zoom. The maximum aperture range is f3.5-5.6 and this lens has built-in optical image stabilisation and a weather-proofed construction. The 17-element optical construction includes five aspherical types (to correct for distortion) and one made from ED glass. The minimum focusing distance is 50 centimetres at 24mm) or 80 centimetres (at 240mm). Available now, the Sony 24-240mm zoom is priced at \$1499.

■ For more information about the Sony A7 Series cameras and FE mount lenses visit www.sony.com.au



Another Canon CSC At Last

Canon continues to merely dabble its toe in the mirrorless camera waters, but the new EOS M3 is a far superior camera to the model it replaces. Restyled with a more overtly classical look, the M3 essentially uses the same innards as the EOD 750D and 760D D-SLRs, and indeed Canon sees its primary customer base as owners of its D-SLRs looking for a compact alternative for certain applications. The bodys shell comprises both magnesium alloy and polycarbonate resin covers over a stainless steel chassis.

An important update is the provision of a 'multi-function' hotshoe which now allows for an optional EVF to be fitted. The EVF-DC1 unit provides 100 percent scene coverage and has a resolution of 2.36 million dots. The M3's monitor screen is tilt adjustable (up to 180 degrees to allow for 'selfies') with touch controls and has a resolution of 1.04 million dots. In addition to the main mode dial, the M3 now also has a conventional dial for applying exposure compensation.

On the inside, the EOS M3 has the same 24.7 megapixels 'APS-C' size CMOS sensor as the 750D/760D, again matched with Canon's latest 'DIGIC 6' processor. The sensitivity range is equivalent to ISO 100 to 12,800 with a one-stop extension to ISO 25,800, and continuous shooting is possible at up to 4.2 fps. Autofocusing is via Canon's hybrid 'CMOS AF III' contrast/phase detection system which employs 49 measuring points and includes both face detection and auto tracking modes. Exposure metering

is via 384-zone system with the options of evaluative, selective area, spot or centre-weighted average measurements.

The M3 has a hybrid shutter (i.e. sensor-based 'first curtain' and physical second curtain) with a shutter speed range of 30-1/4000 second and flash sync up to 1/200 second. The camera's built-in pop-up flash unit has a metric guide number of five (ISO 100), but the M3 supports Canon's E-TTL II flash exposure metering when EX Series Speedlights are fitted.

The M3 has all the key image processing functions found on Canon's D-SLRs, including a set of seven 'Picture Style' presets, 'Auto Lighting Optimiser' for dynamic range expansion, 'Highlight Tone Priority' and a number of corrections for lens aberrations. There's a choice of eight 'Creative Filters'. As on the new mid-range D-SLRs, a WiFi module is built-in and provides the convenience of NFC connectivity. The M3 records video in the MP4 format using the MPEG-4 AVC/H.264 codec and with stereo sound. An external microphone can be connected via a standard 3.5 mm stereo audio input. Data is recorded to an SD card and the camera supports UHS-I speed SDHC and SDXC types.

While Canon still isn't going to challenge the CSC front runners when it actually only offers a single camera, the EOS M3 is now competitively featured and certainly holds much more appeal for users of Canon D-SLRs.

■ For more information visit www.canon.com.au



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B1 Meet B2: Profoto Expands Its 'Off Camera Flash' System

Following the huge success of its B1 battery-powered flash unit with TTL exposure control, Profoto has introduced a second model in what it's now calling its 'Off Camera Flash' (OCF) system. The new B2 is a more compact and lightweight option than the B1 and also employs an entirely different configuration. It's based on a very small power pack which can be carried via a shoulder strap or belt loop, and which has a pair of outlets for the new B2 flash heads. Fully asymmetric power control is available across the outlets over a range of nine stops, enabling the lowest power setting to be just one joule. The low power settings enable continuous shooting at up to 20 flashes per second. In the B2's 'Freeze' mode the flash duration is just 1/15,000 second. The maximum flash power is 250 joules.

Interchangeable lithium-ion battery packs clip to the base of the B2 which only weighs 1.6 kilograms complete with its power supply. The ultra-compact B2 heads feature Profoto's integrated reflector design (as on the B1 and D1 monoblocs) and are both small and light enough to be mounted on-camera if so desired. They are equipped with 9.0 watts LED modelling lamps (equivalent to 50 watts halogen) which are highly efficient. TTL flash control is available for Canon or Nikon D-SLRs via the appropriate Air Remote TTL module, and both the B1 and the B2 can be used in the same wireless TTL set-up.

High Speed Sync (HSS) is a new feature on the B2 (and now also available for the B1 via a firmware upgrade), enabling flash to be used



Pentax's parent company, Ricoh, has confirmed it will launch a full-35mm D-SLR which is expected to be available by the end of this year. Details are sketchy, but Ricoh showed a mock-up at the recent CP+ Show in Yokohama, Japan. It will obviously have the Pentax K mount and, like Nikon's full-35mm models, will automatically switch to the 'APS-C' format when Pentax's DA Series lenses are fitted. Ricoh has also announced the availability of two new full-35mm format Pentax lenses, the D FA 70-200mm f2.8 ED DC AW and the D FA 150-450mm f4.5-5.6 ED DC AW. Given both these models have weather-proofed barrels, it's safe to assume the new full-35mm D-SLR body will be weather sealed as well. Three additional D FA Series lenses are also on the way, a 15-30mm ultra-wide zoom, a 24-70mm standard zoom (most likely to be constant f2.8 speed) and a 28-110mm standard zoom.

with shutter speeds of up to 1/8000 second.

Profoto's HSS system works by generating an extremely fast series of flash pulses – as opposed to the conventional method of using

the long 'tail' of the flash output curve – which ensures an even exposure while maintaining both speed and power.

Along with the B2, Profoto has launched an extensive new system of 'OCF' accessories such as softboxes (square, rectangular, octagonal and strip), a snoot, barndoors set and grids, so the light-shaping options are the same as any conventional studio lighting system. In keeping with the concept behind the B2, all the OCF light shapers are more compact and lightweight than Profoto's standard accessories and, in the case of softboxes, have redesigned to make them quicker and easier to set up.

The Profoto B2 is distributed in Australia by L&P Digital Photographic and kit prices start at \$2838.

For more information visit www.lapfoto.com.au

Nikon Shoots For The Stars

Nikon has introduced a new version of its D810 specifically designed for astrophotography. Like its sibling, the D810A has a full-35mm CMOS sensor with a total resolution of 37.1 megapixels (36.3 MP effective), but it's equipped with a modified infrared-cut filter which makes it four times more sensitive to the Hydrogen-alpha (H-alpha) wavelengths of light. These have a longer wavelength of 656 nm and are emitted in red by nebulae and other distant galaxies. The D810A optimises this particular sensitivity by having a special long exposure mode which can be set for timed durations of up to 900 seconds (15 minutes).

The camera's 'Expeed 4' image processor has been optimised to enhance noise reduction at the higher sensitivity settings. The ISO range is 200 to 12,800 with expansions to ISO 100 and ISO 51,200. With RAW capture, a special 'Astro Noise Reduction' mode is available which employs dark frame subtraction mode to minimise noise.

There's also a new live preview function which displays a brighter image when the shutter speed is set to 30 seconds or longer. It's also possible to enlarge the live

view image by up to 23 times. These features are designed to enable easier framing and focusing in night photography situations. 'Virtual' exposure previews are available when shooting in the Bulb (B) and Time (T) modes. Also handy is a red-lit 'virtual horizon' level display which is designed not to affect night vision.

Also new on the D810A is a sensor-based shutter – a.k.a. the 'electronic front-curtain shutter' – which is designed to reduce internal vibrations by eliminating the operation of a physical first curtain. Another modification for astrophotography is unlimited JPEG sequences when shooting in the high or low speed continuous modes when the shutter speed is set to four seconds or slower. The maximum continuous shooting speed remains at 5.0 fps.

Also retained from the standard D810 are dual memory card slots (one each for CF and SD), a 51-point AF system, Nikon's '3D Colour Matrix III' metering based on a 91,000-pixels RGB sensor, an 8.0 cm RGBW LCD monitor screen with a resolution of 1.229 megadots and a weather-sealed magnesium alloy bodyshell. The Nikon D810A will be available in Australia from the end of May and while local pricing hasn't been announced, in the USA it's priced at US\$4000 for the body only.

For more information visit www.mynikonlife.com.au



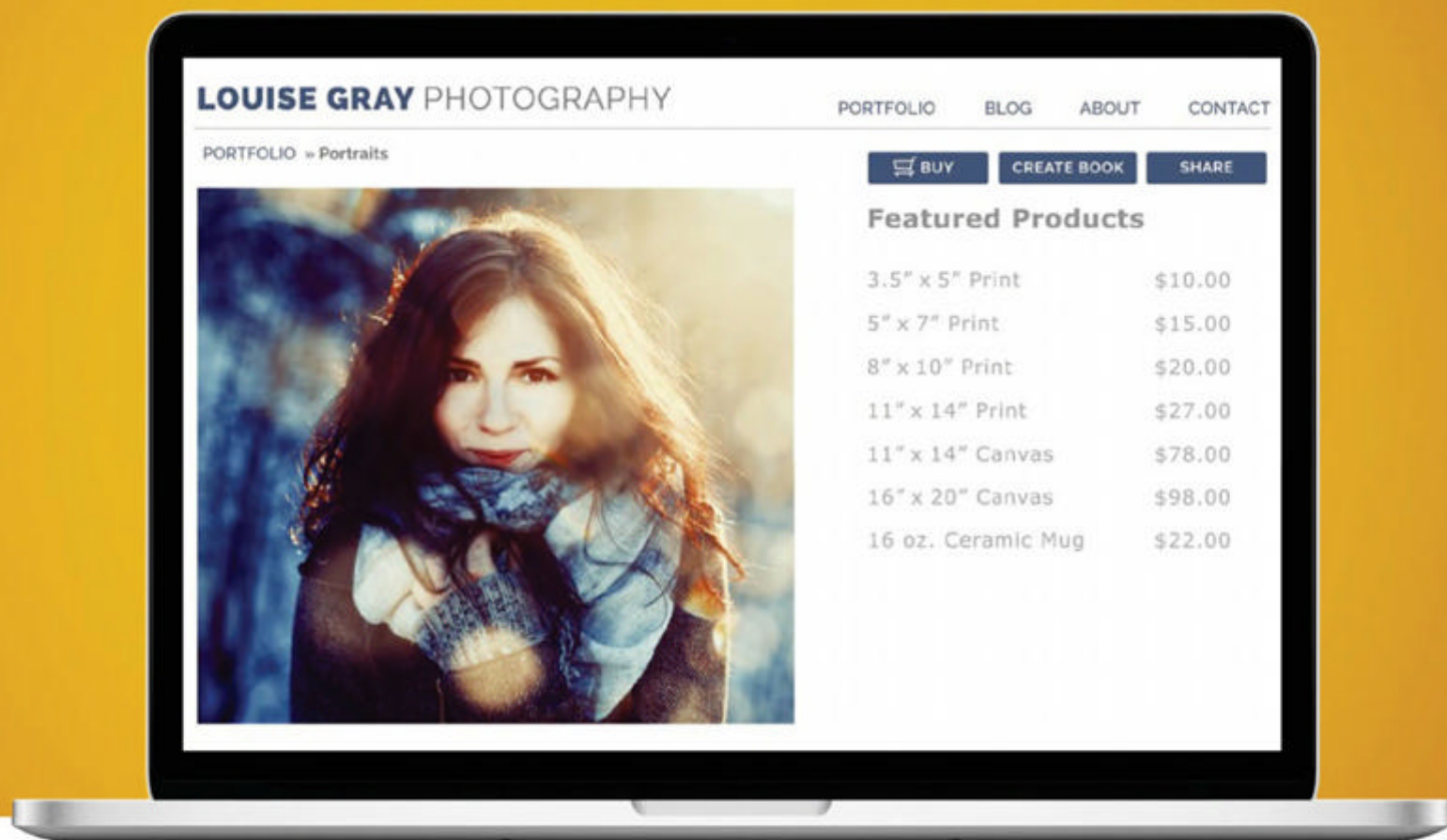
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2015 Head On Photo Festival

Sydney in May is once again the place to be for lovers of photography as the city and surrounding areas will be awash with exhibitions, seminars, workshops and other events, all part of the 2105 Head On Photo Festival.

The Head On Photo Festival is now Australia's leading photography festival, having grown significantly since it was launched in 2010. The first festival comprised 70 events, but in 2014 it showcased the work of over 900 Australian and international photographers.

This year, the exhibiting photographers include Mary Ellen Mark (USA), Chris Rainier, Johan Willner (Sweden), Gilbert Garcin (France), Ben Lowy (USA), Sara Lewkowicz (USA), Scott Typaldos and Chien-Chi Chang (Taiwan). Other exhibitions this year include *City Of Shadows*, photographs drawn from the NSW Police Forensic Archive (1912-1948); and *Korea: Then And Now*, an archive of photographs taken by Australian missionaries working in Korea from the 1890s to the 1950s.

A highlight of each year is an exhibition of the finalists and winners in the Head On Photo Awards which this year invited entries in five categories – Portrait, Landscape, Mobile, Moving Image and Student. Depending on the category, these images will be on show at various venues, including the Museum Of Sydney, the Depot Gallery and the NSW Parliament.

For more information visit www.headon.com.au

Iconic Sydney Camera Store Gets New Owners

Foto Riesel – arguably Sydney's best-known camera store – has been acquired by Digital Camera Warehouse which started out as an online retailer, but has subsequently opened a number of 'bricks and mortar' outlets.

Located at 360 Kent Street in the heart of Sydney's CBD, the store will re-open as 'Foto Riesel by Digital Camera Warehouse' in the coming months.

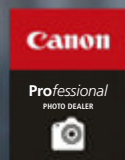
Commenting on the acquisition, Digital Camera Warehouse's director, Lucinda Dalton, said, "We're excited to strengthen photo specialty retail in Sydney by becoming the new owners of Foto Riesel; such an iconic specialist retailer. We love its long history; it's evolution through the changing face of the technology of photography and the retail industry. Purchasing Foto Riesel is part of our company's growth strategy. We believe we will add significant value to photographers of all levels in Sydney's CBD".

Digital Camera Warehouse intends to maintain the majority of existing services offered by Foto Riesel. DCW says a strong driver for the acquisition is to "...ensure that specialist photography knowledge continues to be accessible for photography enthusiasts".

The new 'Foto Riesel by Digital Camera Warehouse' will utilise all Digital Camera Warehouse's existing processes, supplier relationships and long-established logistics practices.

DCW already has shop fronts at its headquarters at 174 Canterbury Road in Sydney's western suburbs; at 367 High Street, Northcote in Melbourne; and at 524 Ipswich Road, Annerley in Brisbane.

For more information www.digitalcamerawarehouse.com.au



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'The photograph and Australia'

A new exhibition has opened at the Art Gallery of New South Wales, tracing the evolution of photography in Australia and its many uses from the 1840s until today.

The largest exhibition since 1988 that borrows from collections nationwide held, 'The photograph and Australia' presents more than 400 photographs by 120+ artists, including Morton Allport, Richard Daintree, Paul Foelsche, Samuel Sweet, JJ Dwyer, Charles Bayliss, Frank Hurley, Harold Cazneaux, Olive Cotton, Max Dupain, Sue Ford, Carol Jerrems, Tracey Moffatt, Robyn Stacey, Ricky Maynard, Anne Ferran and Patrick Pound, alongside works by unknown and amateur photographers, including objects such as cartes de visite, domestic albums and the earliest Australian X-rays. Highlights include daguerreotypes by Australia's first professional photographer, George Goodman, and recent works by Simryn Gill.

"Weaving together the multiple threads of Australia's photographic history, 'the photograph and Australia' investigates how photography invented modern Australia," says Exhibition curator Judy Annear, senior curator of photographs, Art Gallery of NSW. "It poses questions about how the medium has

shaped our view of the world, ourselves and each other. Audiences are invited to experience the breadth of Australian photography, past and present, and the sense of wonder the photograph can still induce through its ability to capture both things of the world and the imagination."

The exhibition runs until 8 June 2015, before travelling north to the Queensland Art Gallery.

A lavishly illustrated 308-page publication, 'The photograph and Australia' (Thames & Hudson, RRP \$75.00), accompanies the exhibition, reflecting its themes and investigating the medium's relationship to people, place, culture and history.

A related major symposium will also be held at the Art Gallery of NSW on 18 April 2015.



David Moore, *Migrants arriving in Sydney, 1966*. Gelatin silver photograph. Art Gallery of NSW, gift of the artist 1997. ©Lisa, Karen, Michael and Matthew Moore

'The photograph and Australia' will be open to the public at the Art Gallery of NSW in the major exhibition gallery from 21 March to 8 June 2015, before travelling to the Queensland Art Gallery, where it will be open to the public from 4 July to 11 October 2015. Entry is \$15 adult, \$12 concession, \$10 member. For tickets and information, visit www.artgallery.nsw.gov.au.



Zenfolio Launches App For Photographers' Clients

Zenfolio has been serving tens of thousands of photographers since 2006 and now provides a streamlined mobile solution for photographer's clients.

"When we launched Zenfolio, we were addressing a simple need of photographers – to move their portfolios

the photographer to disable photo downloads for extra protection; gallery expiration dates; watermarks; and sharing to Facebook, Twitter, Instagram and email.

Clients can view their photos in slideshow mode or via gallery browsing. The Photo Moments app allows for unlimited images and also video distribution, and can be instantly saved to the client's smartphone by downloading the images.

Plans are under way to build a 'Favourites' feature which will allow clients to mark their favourite photos and send them back to the photographer.

Zenfolio's Photo Moments app is available for free and immediate download for photographers and clients on both iOS and Android devices (when invited by the photographer).

Zenfolio provides several account levels for photographers, with selling accounts starting at \$140 per year. These can be evaluated via a free, two-week trial.

For more information visit www.zenfolio.com

Award-winning photography hosting and e-commerce platform Zenfolio has announced the introduction of a new mobile app called Photo Moments – Your Digital Photos Delivered. It's the company's first client-facing app and it allows photographers' clients to instantly gain access to their images, view them in an attractive presentation, download them their devices (if permitted by the photographer) and share them with the world. In order for clients to access the app, photographers need to invite clients via a special URL. Then, clients simply open the app, add their gallery, and their images are instantly available.

online and to establish their very own online store," explains Zenfolio CEO, Alex Peyzner. "Now that everything has gone digital, we want to improve the experience for photographers' clients. The Photo Moments app allows these clients to get a faster, easier presentation experience wherever they go. This app provides a more accessible and streamlined way for clients to access their photos on the go."

The extensive and powerful features available at Zenfolio will be carried over to viewers, including gallery password protection; the ability to download and save one or all images, including at different resolutions; the option for

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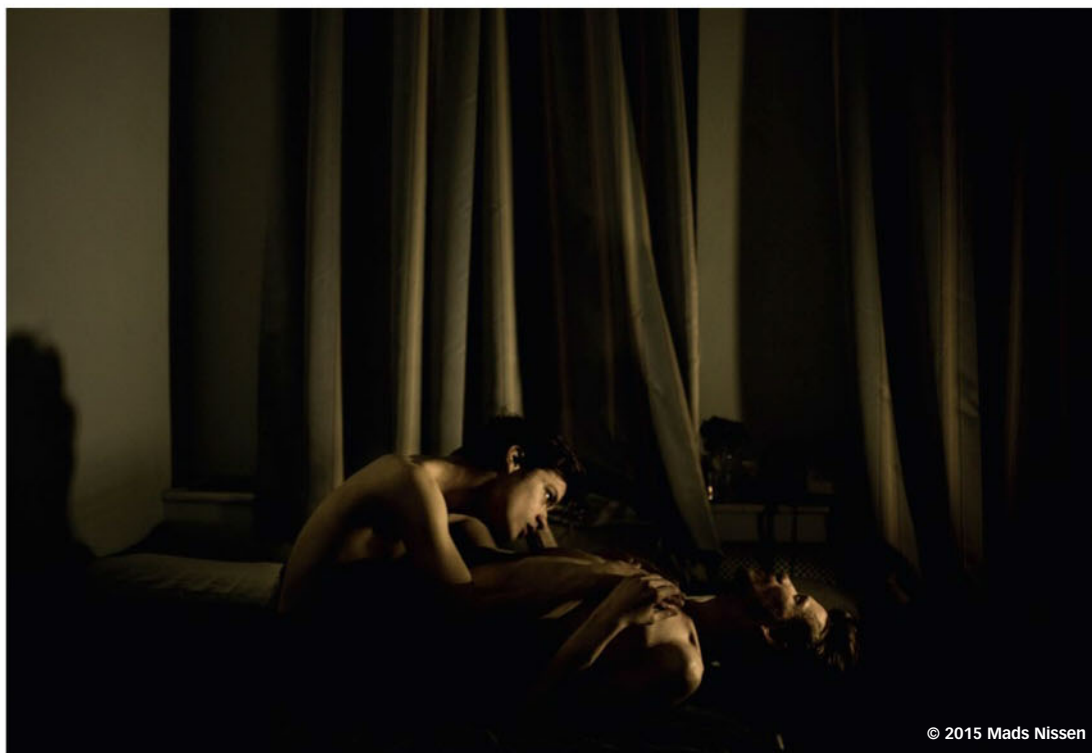
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World Press Photo Winners

The winners in the 58th annual World Press Photo contest have been announced. Judged as the World Press Photo of the Year 2014 is an image depicting a tender moment between a gay couple in Russia by Danish photographer, Mads Nissen, and taken to highlight issues faced by sexual minorities in the country. Australian-based photographers Mark Metcalfe and Raphaella Rosella were among the category winners, receiving prizes in the Sports and Portraits categories respectively.

The 2015 contest attracted 97,912 images submitted by 5692 press photographers, photojournalists and documentary photographers from 131 countries. This year saw the introduction of a new category called Long-Term Projects, and this attracted 14,583 images, totalling 510 photo stories. The jury awarded prizes in eight themed categories to 42 photographers from 17 nationalities.

The contest is sponsored globally by Canon and the Dutch Postcode Lottery. Locally, Canon Australia stages an exhibition of all the winners and place-getters which tours the country.

"World Press Photo is a powerful reflection on contemporary issues and the human condition and, in doing so, raises public awareness, conversation and debate," says Chris Macleod, Manager – Professional Photography for Canon Australia. "At Canon, we're proud of our long-standing role in supporting this unique forum globally as well as hosting the exhibition locally."

Canon Australia is displaying the complete World Press Photo exhibition at the State Library of New South Wales in Sydney from 23 May to 21 June. Entry is free of charge.

For more information visit www.worldpressphoto.org



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Exhibitions – Events – Workshops – Seminars

Current to 10 May: Exhibition. Trent Parke: The Black Rose. The culmination of seven years of work by the Adelaide-based Magnum photographer, exploring ideas concerning the 'meaning of life'. At Gallery 21, the Art Gallery Of South Australia, North Terrace, Adelaide, South Australia 5000. Gallery hours are 10.00am to 5.00pm daily. For more information telephone (08) 8207 7000 or visit www.artgallery.sa.gov.au

Current to 5 June: Exhibition. National Photographic Portrait Prize 2015. At the National Portrait Gallery (NPG), King Edward Terrace, Parkes, ACT 2600. Gallery hours are 10.00am to 5.00pm daily. Admission is free. For more information telephone (02) 6102 7000 or visit www.portrait.gov.au

Current to 8 June: Exhibition. The Photograph And Australia. Comprising 350 photographs from over 35 lenders, this major exhibition reflects an evolving image of Australia from the 1840s onwards. At the Art Gallery of NSW, Art Gallery Road, The Domain, NSW 2000. Telephone (02) 9225 1744 for more information or visit www.artgallery.nsw.gov.au Gallery hours are 10.00am to 5.00pm daily (open to 9.00pm on Wednesdays).

Current to 23 August: Exhibition. The View From Here: The Photographic World Of Alfred Elliott 1890-1940. Historic images of Brisbane reproduced from a hoard of negatives discovered under a house in the suburb of Red Hill. At the Museum Of Brisbane, Level 3, Brisbane City Hall, 64 Adelaide Street, Brisbane, Queensland 4000. Exhibition hours are 10.00am to 5.00pm daily. Admission is free of charge. For more information telephone (07) 3339 0800 or visit www.museumofbrisbane.com.au

Current to 4 October: Exhibition. Remain In Light: Photography From The MCA Collections. Over 70 artworks by Australian and international artists collected by the University of Sydney and the Museum of Contemporary Art during a period spanning more than 50 years. Touring exhibition on at the Maitland Regional Art Gallery until 1 February. Bendigo Art Gallery from 21 February to 19 April. Artspace Mackay from 22 May to 4 July. Hawkesbury Regional Gallery from 7 August to 4 October.

Current to 5 October: Exhibition. 2014 Wildlife Photographer Of The Year. A total of 100 award-winning images from the world's largest wildlife and natural history photo competition. At

the Australian Museum, 6 College Street, Sydney, NSW 2010. Museum hours are 9.30am to 5.00pm daily. Entry fee is \$20 for adults, \$11 concessions and children. For more information visit www.australianmuseum.net.au

1 – 31 May: 2015 Head On Photo Festival. Sydney's annual month-long festival of all things photographic spread over 100 venues in and around the city. For more information visit www.headon.com.au

9 May – 12 July: Exhibition. ART Maker, Patron, Lover. Photographs by Gary Grealy, portraying many of the leading names in Australia's art world – including artists, patrons and collectors – and photographed over a period of the last 30 years. At the Mosman Regional Art Gallery, corner Art Gallery Way and Myahgah Road, Mosman, NSW 2088. Gallery hours are 10.00am to 5.00pm. For more information telephone (02) 9978 4178 or visit www.mosmanartgallery.org.au

23 May – 21 June: Exhibition: World Press Photo, 2015 Contest. At the State Library of NSW, Macquarie Street, Sydney, NSW 2000. Exhibition hours are 9.00am to 8.00pm Monday to Thursday, 9.00am to 5.00pm on Friday, and 10.00am to 5.00pm on weekends. Entry is free of charge. For more information call (02) 9273 1414 or visit www.sl.nsw.gov.au for more information.

2 – 21 June: Exhibition. Everywhere Was Wherever. Photographs by award-winning art director/designer Damien Drew, taken during an 18-day trek across the USA by motorcycle. At the Black Eye Gallery, 3/138 Darlinghurst Road, Darlinghurst, NSW 2010. Gallery hours are Tuesday to Sunday, 10.00am to 6.00pm. For more information call (02) 8084 7541 or visit www.blackeyegallery.com.au

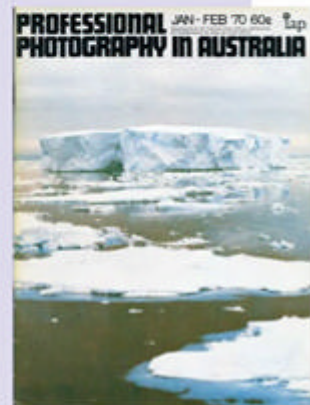
29 June – 1 July: 2015 Nikon AIPP 'The Event'. A packed program of presentations, seminars and workshops for both emerging and experienced professional photographers. At Crown Perth, Great Eastern Highway, Burswood, Western Australia. For more details please visit www.aipptheevent.com.au

31 July – 2 August: New Tech '15. The latest technologies across imaging, audio, entertainment, automotive and more, all on show in one venue. At the Sydney Showground, Sydney Olympic Park, Homebush, NSW. For more information visit www.chestergroup.org/newtechsydney/2015

ProPhoto 45 Years Ago

There's nothing like a dip into the archives to reveal

just how much things have changed in the imaging industry, especially over the last couple of decades. In the early 1970s, pros were getting to grips with the idea of shooting with colour film and – gasp! – automatic camera functions. Here's a selection of what was on the pages of this magazine 45 years ago when it was called *Professional Photography in Australia*. This is a snapshot of the January/February 1970 issue.



Cover photograph – Antarctica by Roger Hayne.

Test Reports

- Zeiss Hologon ultra-wide 35mm film camera
- EL-Nikkor enlarging lenses
- Royal Bromesko warm-toned B&W printing papers
- Hanimex interchangeable lenses for 35mm SLRs

People And Places

- Roger Hayne on assignment in Antarctica
- Lorraine Ware (Melbourne) mini portfolio
- The Institute Of Photographic Technology (IPT)

The Issues

- How to use studio electronic flash
- What is public relations photography?

The Advertisers

- PICS – De Vere enlargers
- Maxwell Photo Optics – Nikon F
- R. Gunz (Photographic) – Gossen Lunasix 3 exposure meter
- Group Color (WA) – aero colour prints
- Photimport – Koni-Omega rollfilm cameras
- Photimport – Lektra PTM 10 colour analyser
- Photimport – Hasselblad 500C, 500EL and 500SWC
- Photimport – Pathe Webbo Double Super 8 and 16mm movie cameras
- Photimport – Paillard-Bolex movie cameras and projectors
- Photimport – Omega Super Chromega enlargers
- Photimport – Minolta SR-T-101 35mm SLR
- GCS Photographic Industrial Sales – Soligor interchangeable lenses
- Photographic Engineering Sales – Balcar studio flash equipment
- Swift & Bleakley – Sinar Six exposure probe for large format cameras
- Hanimex – Durst DA900 twin-turret autofocus enlarger
- Agfa-Gevaert Limited – Rapidoprint processors and papers
- Goodman Brothers – Bowens 500 Rapid studio flash power pack
- R. H. Wagner & Sons – Rodenstock large format lenses
- Kodak – Ektachrome transparency film
- C.R. Kennedy Sales – Pentax Spotmatic 35mm SLR
- Ilford – FP4 B&W film



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Photography As An Agent Of Change



Photography has a great tradition of bringing to light social issues and, in Papua New Guinea, photojournalist Vlad Sokhin discovered a shocking untold story of near-endemic violence against women.

INTERVIEW BY ALISON STIEVEN-TAYLOR.

To Australia's immediate north lies Papua New Guinea (PNG); its most southern tip less than five kilometres from Australia's mainland. Yet life for women on this

island nation is light years away from their Australian neighbours.

In PNG around 95 percent of women, known as 'meri' in the local dialect, work on farms to provide for their families. Their lives are hard in every sense of the word, and there are few opportunities to break free

when one is shackled by tradition, poverty, superstition and lack of education.

If these burdens are not enough, the women of PNG are also beset by domestic violence and sexual assault at rates that are inconceivable. More than two-thirds of women suffer horrific abuse at the hands





“ I know of a few women whose lives changed because someone saw my photographs and assisted them. That’s an achievement and I’m very proud to see that happen.

of their men and many are left disfigured after being attacked with knives and axes. Fifty percent of women in PNG have been sexually assaulted, although this figure climbs alarmingly in the more remote provinces where in some areas 100 percent of women surveyed have been violated. Rape is also endemic, considered a right of passage for the Raskol gangs that prowl the streets of the capital, Port Moresby.

Yet statistics can mean very little when the numbers cited are so loaded with emotion they become incomprehensible. It is all well and good to talk about epidemic proportions or to claim, as the UN does, that PNG women face among the highest levels of violence in the world. But what does that figure, that 50, or 90 or 100 percent look like?

Looking For Evidence

Open the cover of documentary photographer Vlad Sokhin’s recently-published book titled *Crying Meri: Violence Against Women in Papua New Guinea*, and very

quickly these statistics become human beings – women whose lives have been shattered along with their bones.

Their bodies are indelibly scarred and their eyes silently scream of the terror of numerous beatings and assaults, many at the hands of family members. To look away is to deny them a voice.

Sokhin, who is of Russian/Portuguese descent, says he happened upon this story by chance in 2011 when he moved to Australia.

“When you freelance, you look for stories. I was reading about PNG when I found a survey about violence against women that was about 20 years old. This survey claimed that in some areas almost 99 percent of women were subjected to brutal forms of violence including sorcery-related violence. I found it very shocking. As a photographer I started to look for photo evidence of the violence and I couldn’t find anything other than single pictures that accompanied a few articles. It seemed to me that no one was really inter-

ested or had a chance to cover it before, and I thought, well why not me?”

After pitching the story to a few publications and getting no response, Sokhin decided to take a gamble and go on his own.

“In January 2012 I went to Port Moresby. I only had a few contacts, but I arranged permission to shoot at the general hospital and from there people started to introduce me to others, to key figures that were trying to fight violence against women. I also interviewed some Raskols [gang members].”

He came back from that first trip and showed his work to various people, but he knew he’d only scratched the surface and there was so much more to do. Again the media showed no interest, so Sokhin funded another trip in April of that year. This time he gained greater access through his contacts at the United Nations Human Rights office (OHCHR) in PNG.

Personal Project

Over the next three years, every time he went to PNG either on assignment for the OHCHR or on a commission for the then Global Mail, Vlad Sokhin would also work on his personal project that became *Crying Meri*.

The pictures in this book are incredibly intimate and Sokhin has been given extraordinary access. He says he still marvels at the openness and friendliness of the women who have suffered so horribly.

“It was really surprising to see how in some very difficult, traumatic situations,



women still accept foreign men with a camera to come into their houses, or photograph them in the hospitals."

Sokhin says he never approached a woman on his own and was always mindful of the traumas they had suffered. There was always a social worker, someone from the NGO, or a local human rights defender with him who also acted as a translator.

Often it was a slow process, but Sokhin was patient.

"When a woman is raped and she is in shock, you can't just come in and take the picture even if she allows it. I didn't want to take advantage of a situation that she might not understand. So sometimes I would come back the next day or a few days later, talk to her and explain again what I was doing."

Vlad says there were instances when a woman had signed a release form approving the use of her image only to change her mind later on.

"I had to pull some images from the project, but I respect that is their right to remove the image, and I had no issue at all in meeting those requests."

Primitive Conditions

PNG is one of the last islands in the region where primitive traditions still exist in the remote villages. Vlad Sokhin tells when he was in the highlands he met a woman who was accused of being a witch and killing a young boy in her family.

"The family was hunting this woman who was on the run. We'd arranged to meet her through her brother. He'd told me he didn't want to meet in a public place – she had just left the hospital because the family wanted to kill her there – and she was injured. So we were to meet in a remote location. So I arrive at the meeting place with the human rights defender who was working with me, and a driver... who turns out to be from the clan that is looking for her! Of course we had no idea."

Luckily, the woman remained concealed and Sokhin was able to renegotiate with the brother to meet with her at another time. "These things happen," he says, but it was a harrowing experience.

Being in challenging situations is all part of the job, says Sokhin, who reveals gang members attacked him on the street several times and once, in the early part of his project, he arrived at a settlement unannounced and was chased away.

"I was naïve, and didn't make that mistake again."

He also experienced police brutality first hand. Happening upon a group of



policemen beating a man suspected of sexual assault, Sokhin automatically began taking pictures.

"The police saw me and asked me to delete the photographs. I refused, so they shot above my head. Everyone ran away and I was arrested. So I had to delete the photos, and after that they released me."

He says that later he recovered the pictures. "There's software for that," he grins.

Shedding Light

After three years and multiple trips to PNG, Vlad Sokhin feels that his work on this story has now come to a natural close with the release of his book *Crying Meri* which was funded through Kickstarter and published under the FotoEvidence imprint.

There are also many international exhibitions planned for *Crying Meri*, including one organised by ChildFund Australia at the end of last year at Parliament House in Canberra when the book was launched.

Through *Crying Meri*, Sokhin has been able to shed light on a story that few outside PNG had any understanding and his work has also undoubtedly contributed to altering the perception of domestic violence in that country. His photographs have been used widely by agencies advocating for a shift in the law, and images from *Crying Meri* have appeared on placards carried in the streets by protestors calling for an end to violence against women.

In 2013 the PNG Government abolished the Sorcery Act that protected those accused of sorcery-related violence, including murder, and also instituted the first Bill to criminalise domestic violence. Steps in the right direction, but there is a long way to go before these reforms resonate at a deep cultural level.

"I hope my photographs did something to help," Vlad says in response to the notion his images contributed to broader change. "But what is more important for me is to see an individual helped and I know of a few women whose lives changed because someone saw my photographs and assisted them. That's an achievement and I'm very proud to see that happen." **AP**

Crying Meri is published by FotoEvidence, visit www.fotoevidence.com

Alison Stieven-Taylor is a photographer and writer based in Melbourne. You can read her weekly blog on www.photojournalismnow.blogspot.com and see her own work at www.realityillusion.com



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Back On The Frontline

OLYMPUS OM-D E-M5 Mark II

If the OM-D system's flagship, the E-M1, wasn't proof enough, the new and significantly upgraded version of the E-M5 confirms Olympus is back in the big league when it comes to high-end cameras.

REPORT BY PAUL BURROWS



Introduced with the E-M1, the PRO series 12-40mm f2.8 zoom is one of several 'kit' lenses available with the E-M5 II and well worth the extra investment.

It's been a very long time since

there's really been anybody other than Canon and Nikon in the frame when considering a 'small format' professional camera. But the times they are a-changin', and the rise and rise of the mirrorless designs is bringing some old names back into the frame, most notably Olympus. At the height of the 35mm OM System's popularity, Olympus was the brand of choice for both pros and celebrity shooters alike. It was standard issue at *National Geographic* magazine, but plenty of others were also seduced by the whole OM ethos of compact, high performance cameras.

Now, around three decades later, Olympus is attempting to repeat this success with its digital-era OM-D system and it's already enjoying a fair degree of success. The key ingredients are, once again, compact and highly-featured camera bodies, a superb system of lenses and, importantly, some appetite-inducing marketing. But most critical is the reprising of the styling which made cameras like the OM-4 such a hit. In a more general sense, this is also the story of mirrorless-versus-reflex. But while OM-D is undoubtedly a mirrorless success story; beyond the size benefits derived from eliminating the reflex mirror, the rise up the sales charts is really being propelled by the more identifiable 'Olympusness' of cameras like the E-M1... including the OM-era styling.

As it happens, models like the E-M1 represent serious implications for the D-SLR market, but the OM-D system collectively has helped legitimise the category, converting dyed-in-the-wool traditionalists who would have once never contemplated using anything other than a reflex. This trend is very likely to continue with the E-M5 Mark II which is, in reality, so different from its predecessor, it probably warranted a completely new model number, but then Olympus is no doubt keen for owners of the original to upgrade. Certainly, there has been a lot of water under the mirrorless camera bridge since the first E-M5 was launched back in early 2012 and, significantly, in that time OM-D has become the emphasis of Olympus's activities in this category, surpassing the compact-style Digital Pen cameras. History, unquestionably, looks set to repeat.



“While OM-D is undoubtedly a mirrorless success story, beyond the size benefits derived from eliminating the reflex mirror, the rise up the sales charts is really being propelled by a more identifiable ‘Olympusness.’”

The changes to the control layout are much more than just cosmetic, they contribute significantly to improvements in the operational efficiency.



The monitor screen now has full tilt and swing adjustments so it can be folded away with the faceplate inwards for protection.

Front and rear input wheels now located in tandem for easier reach. Freed-up space on top deck now accommodates two new user-assignable buttons.

Power switch reprises the original control on the OM-1 and OM-2.

Like the E-M1 flagship, the E-M5 II now has a PC terminal as an option for connecting off-camera flash units.

Channelling OM

While it's even more traditional-looking on the outside – and, consequently, even more OM-like – on the inside, the E-M5 II leverages all the current digital imaging technologies to deliver new capabilities and increased performance in quite a number of areas.

For the first time, Olympus is actively pursuing the video-maker and although the E-M5 II isn't in the same league as Panasonic's GH4 in this regard, it's the next best thing in the Micro Four Thirds format (i.e. without going to a dedicated video camera). But the still photographer has plenty to be pleased about too, not the least being a multi-shot capture function that yields a 40 megapixels JPEG image or a 64 MP RAW file (more about this shortly).

Styling-wise, the E-M5 II has a more 'pointy' housing for its electronic viewfinder which is very reminiscent of the pentaprism housing on the OM-1 and OM-2. The lever-type on/off switch is borrowed straight from the OM-1 (it's also reprised on the E-M1) and is located in exactly the same position on the top deck. The main mode dial now has a

locking button – which you can choose to use or not – while the front and rear input wheels – now looking more dial-like than ever – have been downsized and relocated almost in tandem rather than side-by-side. This has freed up space for two more customisable buttons, namely 'Fn3' and 'Fn4' which default, respectively, to manual EVF/monitor switching and engaging HDR capture. On the rear panel is another analog-era lever – again borrowed from the E-M1 – which quickly switches the operations of the input wheels between exposure control (i.e. program shift/apertures/shutter speeds and exposure compensation) and ISO/white balance setting. You can also switch around which wheel does what. It's a neat little arrangement which works really well in practice, essentially making four different functions accessible via the flick of a switch.

Perhaps more interestingly on the rear, the monitor screen now has full tilt-and-swing adjustability so it can also be folded away with the faceplate inwards for protection. The panel itself is now a TFT LCD screen – but still 7.62 cm in size – with an increased resolution of



ON TRIAL OLYMPUS OM-D E-M5 Mark II

1.037 million dots and capacitance-type touch control. The EVF is inherited from the E-M1 which means, compared to the E-M5, it steps up to a resolution of 2.36 million dots and a magnification of 1.48x. This also means it's exceptionally good, exhibiting excellent clarity, contrast and colour with no traces of lag even with rapid panning (Olympus says the latency is now down to 10 milliseconds). Proximity sensors on the eyepiece enable automatic switching between EVF and monitor.

On the front panel, the E-M5 II sports a reshaped handgrip and, on the other side of the lens mount, a PC flash terminal which is a new addition and just one example of the new version's movement further up-market. As before, there isn't a built-in flash, but the camera is supplied with a very nifty little accessory unit which, despite its smallness, has a bounce-and-swivel head. It's powered from the camera body via an extra contact in the hotshoe which, incidentally, no longer has an accessory port at its rear... simply because the E-M5 II now has all these 'extras' built-in, including WiFi and a stereo audio input.

The bodyshell comprises magnesium alloy covers and is fully sealed against the intrusion of dust or moisture... which Olympus has been able to maintain even with the side-mounted monitor screen. Additionally, there's now insulation which allows for operation in temperatures down to -10 degrees Celsius.

The changes to the control layout as well as subtle revisions to the styling make for a much more cohesive look overall and the new E-M5 easily matches Fujifilm's X-T1 for sheer visual appeal.

Five Stops IS Correction... and 40 MP!

The inside story is also a good one. The sensor is a redesigned version of the 17.2 megapixels 'Live MOS' imager used in the previous model, but the E-M5 II matches it with the E-M1's more capable 'TruPic VII' processor which drives a number of performance enhancements for both still photography and video recording. For example, the maximum continuous shooting speed is now 10 fps with the AF/AE locked to the first frame and 5.0 fps with AF/AE adjustment between frames. The sensitivity range is

equivalent to ISO 200 to 25,600 with a one stop 'pull' to ISO 100.

Like the E-M1, the E-M5 II has five-axis image stabilisation via sensor shifting, but it's actually a new system completely re-engineered for greater precision of operation... with hand-held video shooting applications particularly in mind. The amount of correction for camera shake is increased to five stops and it's possible to hand-hold at much slower shutter speeds, down to around 1/4 second (which usually defeats a conventional IS system). Tellingly, Olympus now includes image stabilisation as one of the key components for obtaining optimum picture quality, especially when shooting close-ups or using a telephoto lens. There's a choice of modes for panning or the system can be left to detect the camera movement and set the appropriate mode automatically.

Just how precise the new IS system is can be gauged from a new spin-off feature called 'High Res Shot' which works in the same way as the multi-shot capture found on some digital medium format systems. A series of eight images are captured in sequence, taking roughly a second with the sensor shifted in one-pixel increments for the first four – so that all colours are captured at each position, cancelling out the effects of the Bayer pattern filter – and half-pixel increments for the next four. The eight exposures are then combined in-camera which takes a couple of seconds to complete. The end result is either a 40 megapixels (7296x5472 pixels) JPEG or a 64 megapixels (9216x6912 pixels) RAW file (which is about 100 MB in size).

Of course, a prerequisite is that both the camera and the subject be totally static, but for subjects such as landscapes, architecture or still life set-ups, this shouldn't be too much of an issue. As the IS system is disabled to enable the High Res shift, the camera just has to be mounted on a tripod; hand-held shooting isn't an option.

In addition to the massive increase in resolution, the combined multiple exposures significantly reduce noise (the maximum ISO available for this mode is 1600) and also moiré patterns. It's not a new idea, but it's the first time it's been done on a small format camera and, as has happened with a number of pioneering ideas from Olympus (active

dust reduction, remember), it's likely that everybody will follow suit. Obviously too, it's one way, albeit slightly compromised, for MFT and 'APS-C' format cameras to match the big pixel counts of the full-35mm sensors in the likes of the Nikon D810 and Canon EOS 5DS duo.

'High Res Shot' uses a sensor-based shutter to make the exposures and this is another new feature on the E-M5 II, enabling totally silent operation when shooting normally and also giving a faster top speed of 1/16,000 second and a continuous shooting rate of 11 fps. A conventional focal-plane shutter is retained and has a speed range of 60-1/8000 second with a 'B' setting which allows for a maximum duration of 30 minutes.

Light And Shade

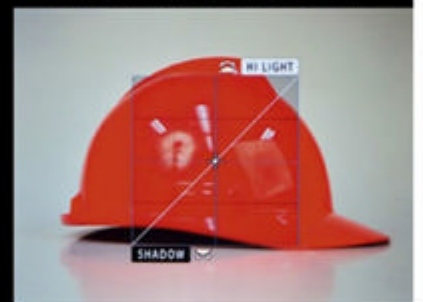
Exposure control is based on the 324-point 'Digital ESP' multi-zone metering currently in service across the OM-D range. There are the options of centre-weighted average or spot measurements, the latter maintaining the Olympus tradition of being adjustable for either the highlights or the shadows.

The main 'PAS' auto exposure control modes are backed by an AE lock, up

New bundled flash has a bounce and swivel head. It's powered from the camera body.



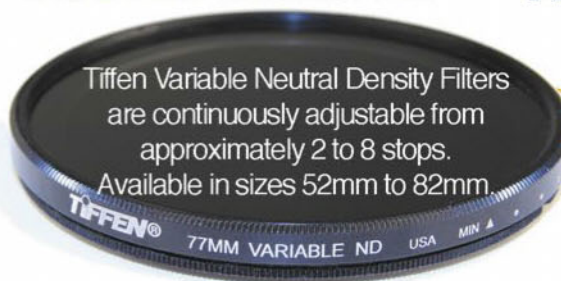
The 'Highlight & Shadow Control' is a simplified Curves-style adjustment for individually controlling the brightness of the highlights and/or the shadows.



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OLYMPUS OM-D E-M5 Mark II

Test images captured as JPEG/large/superfine files using the 12-40mm f2.8 PRO lens and with the Vivid 'Picture Mode', shutter-priority auto exposure control, auto white balance and ISO settings between 200 and 800. Detailing and definition are excellent as is the colour fidelity and dynamic range. Noise levels are very low up to ISO 3200.





to +/-5.0 EV of compensation and auto bracketing which can be applied over sequences of two, three, five or seven frames with adjustments of +/-0.3, 0.7 or 1.0 EV. Incidentally, all the exposure-related adjustments can be preset to be made in one of these three increments.

There's a choice of 25 subject/scene modes with automatic scene selection in the camera's 'iAUTO' full-auto mode. While 'iAUTO' can be entirely point-and-shoot, there's a series of basic manual overrides called 'Live Guides' These are accessed via a touch tab on the monitor display and provide some control over colour saturation, colour balance, brightness, background blur and the blurring/

freezing of moving subjects. The adjustments are applied via touch-operated slider-type controls.

As on the previous model, there's a selection of six 'Picture Mode' presets called i-Enhance, Vivid, Natural, Muted, Portrait and Monotone. The i-Enhance preset boosts the saturation of whatever colour predominates in a scene and also adjusts the dynamic range. Each colour 'Picture Mode' has adjustable parameters for sharpness, contrast, colour saturation and tonal gradation. This last parameter has sub-settings called Normal, Auto, High Key and Low Key. The Monotone 'Picture Mode' replaces the saturation adjustment with a set of contrast control filters (yellow, orange, red and green) and a choice of toning effects (sepia, blue, purple or green). There is a provision for creating one user-defined colour 'Picture Mode'.

Additionally, there's a simplified Curves-style adjustment for individually controlling the brightness of the highlights and/or the shadows. With the 'Highlight & Shadow Control' activated, the front dial adjusts the highlights while the rear dial adjusts the shadows. Similarly, there's a 'Colour Creator' control which also works like a Photoshop function – the Saturation/Hue adjustment – with the front dial adjusting the hue and the rear dial the saturation.

Taking Effect

After starting out tentatively with in-camera filter effects, Olympus now embraces them as wholeheartedly as anybody and the E-M5 II has a total of 14 'Art Filter' special effects, most of which are adjustable. Additionally, these can be combined with a number of 'Art Effects' and there's a bracketing function which allows for every effect – and the 'Picture Modes' – to be included in the sequence so there's the possibility of having a total of 21 variations of an image.

Additional image processing functions are borrowed from the E-M1, namely an intervalometer for creating time-lapse sequences and a multi-shot HDR function. The intervalometer allows for up to 999 frames to be recorded at intervals of up to 24 hours. The HDR function has two auto modes which capture four frames at two different amounts of exposure variation and then

combines them into the one image with either "high contrast" or "super-high" contrast. Alternatively, there's a choice of presets – three, five or seven frames at +/-2.0 EV; and either three or five frames at +/-3.0 EV. Multiple exposures – well, actually only double exposures – can be made with the option of an 'Auto Gain' exposure adjustment.

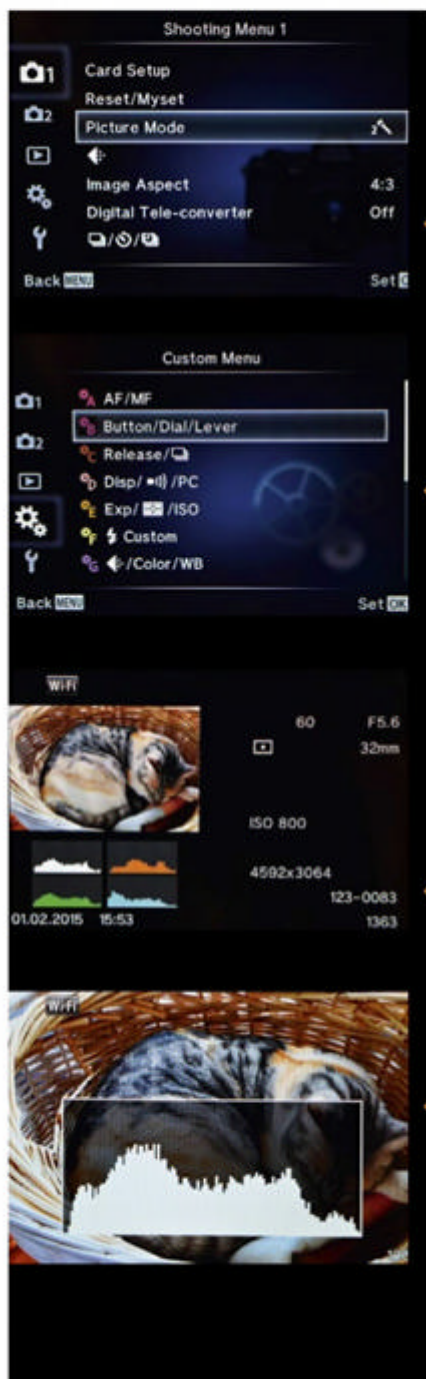
The white balance control options are virtually the same as those provided on the E-M1. The auto correction has a 'Keep Warm Colour' option for use when shooting under tungsten lighting, but this needs to be preset in the custom menu. There are seven presets and provisions for storing up to four custom measurements. All have fine-tuning, set using slider-type controls for the amber-to-blue and green-to-magenta colour ranges. Manual colour temperatures can be selected over a range of 2000 to 14,000 degrees Kelvin. Auto white balance bracketing is performed over a sequence of three frames. As with the other OM-D models, all the auto bracketing functions are collected in one menu and the other options are for exposure, flash and sensitivity as well as the already-mentioned exposure and 'Art Filters'.

FAST Focus

Unlike the E-M1, the E-M5 II employs a conventional contrast-detection autofocus system, but it has the same number of measuring points – 81, arranged in a 9x9 pattern – which provide pretty extensive coverage across the frame. Additionally, Olympus's 'FAST' (Frequency Accelerated Sensor Technology) processing means speed isn't really an issue even without the extra assistance of a hybrid system.

Point selection can be left to the camera or performed manually with selectivity varied via a choice of two target sizes or a group setting which uses a cluster of nine (3x3) points. Face detection AF can also be fine-tuned to focus on either the left or right eye or whichever one is nearest the camera. Over 800 points are available when using the 'Zoom AF' mode which magnifies the image by 3x (new on this model), 5x, 7x, 10x or 14x.

Switching between single-shot and continuous AF operation is performed manually and Olympus continues to a



The menu system is largely unchanged from the previous model so the Shooting Menu (top left) is short and sweet, while the Custom Menu is terrifyingly long.

Image review/replay screen options include a thumbnail with a full set of histograms or a super-imposed brightness histogram.

ON TRIAL OLYMPUS OM-D E-M5 Mark II

full-time override for the former, and an auto tracking option with the latter. The M.Zuiko Digital PRO lenses – such as the 12-40mm f2.8 which is one of the kit options for the E-M5 II – have a clever push-pull focusing collar which allows for quick and convenient switching between AF and MF control. Manual focusing is assisted by a magnified image (with the same choice of settings) and a focus peaking display which can be set to red, yellow, black or white; and low, normal or high intensity. As an aside, the PRO lenses are also weather-proofed and Olympus has just added a 40-150mm f2.8 to the M.Zuiko Digital line-up (equivalent to 80-300mm). Five weather-proofed lenses are available now with another two to come during 2015, including an 8mm f1.8 fish-eye (which will also be a PRO lens).

In Control & On Display

The increased scope for control customisation makes it possible to configure the E-M5 II very precisely to your way of working or the demands of a particular application. This basically takes in-the-field operability away from the menus and onto the external controls which can be set to cover everything you're likely to need. And this is even without using the handy 'Super Control Panel' display in the monitor screen which provides direct access to a wide range of capture settings and can be navigated via touch control or by using either the four-way key pad on the rear panel or the rear input wheel. Adjustments are made via the front wheel. Alternatively, there's the option of using a 'Live Control' screen which provides the live view image with the function tiles arranged along the left-hand edge of frame and the actual settings along the bottom edge. Usefully, both the 'Super Control Panel' and the 'Live Control' display can be selected for display in the viewfinder as well as the monitor screen.

Olympus assumes nothing in terms of how you might like to configure your displays so, if you want these control options, you're going to have to switch them on... and, what's more, this has to be done for each of the camera's main operational configurations – i.e. iAUTO, PASM, Art Filters and Scene Modes. This means repeating the procedure four times if you want the control screens



“Even more traditional-looking on the outside – and, consequently, even more OM-like – on the inside, the E-M5 II leverages all the current digital imaging technologies to deliver new capabilities and increased performance.”

to be available all the time. Olympus employs this 'opt in' approach for most aspects of the E-M5 II's operation – all the displays, for example – which means its Custom Menu is one of the most extensive you'll encounter outside of the OM-D family and the full set-up takes a bit of time. That said, absolutely every possible option is provided and you really can pick and choose which elements you want and those you don't.

The review/replay screens can be configured to include a thumbnail image with a full set of histograms (i.e. brightness and RGB channels), a larger

The monitor is now an LCD panel (rather than an OLED) with a resolution of 1.037 million dots.

brightness histogram superimposed over the image, highlight and shadow warnings and a 'Light Box' display for the side-by-side comparison of two images (with zooming which is very handy). The thumbnail pages comprise four, nine, 25 or 100 images plus a calendar display, again all of which has to be switched on in the Custom Menu. Touch controls are available for browsing, zooming and scrolling through the thumbnails. The in-camera editing functions remain the same as before and comprise Shadow Adjust, Red-Eye Fix, Aspect, B&W, Sepia, Saturation, Trimming Resize, e-Portrait and RAW-to-JPEG conversion. The special effects aren't available post-capture.

Setting up the monitor and EVF displays also requires a trip to the Custom Menu with options being a real-time histogram, dual-axis level indicators, highlight and shadow warnings and a superimposed grid (choice of five). Importantly, these can now all be combined in the one all-singing, all-dancing display. The highlight and shadow warnings have adjustable thresholds and the real-time histogram includes an internal section – displayed in green – which shows the brightness values within the selected focusing point or cluster of points.

Making Movies

Olympus freely admits that video hasn't been a priority on its OM-D cameras to

date, but perhaps watching the success MFT rival Panasonic is having with the Lumix GH4 (and the GH3 before it) has convinced it to also go after these users. Consequently, in one hit, Olympus has gone from just dabbling to being really serious, and the E-M5 Mark II gets pretty well everything needed to compete with the big guns in this sector.

Obviously the five-axis image stabiliser underpins an impressive suite of video capabilities which Olympus is collectively calling “OM-D Movie”. The ability to shoot smoothly when the camera is hand-held is a key selling point – ‘run and gun’ in video parlance – and the demos here are impressive with the footage looking stable enough to have been shot with a dolly or jib. There’s the option of using just the sensor-shift or combining it with electronic stabilisation (made possible by a small crop of the sensor image prior to downsampling). And, of course, it works with any lens which is important in the video world where camera bodies – especially with the MFT mount – are being used with all sorts of glass, ancient and modern... given manual diaphragm control and focusing is often more desirable. That said, the refinements to the E-M5 II’s AF system also have benefits here, particularly in terms of response speeds and the smoothness of the continuous AF.

Full HD shooting is available at all frame rates (in all regions) with progressive scan – 60 fps, 50 fps, 30 fps, 25 fps and, crucially, 24 fps – with the option of All-Intra intraframe or IPB interframe compressions regimes (although All-I is only available with the three slower speeds when shooting at FHD). With All-I compression, the bit rate is an impressive 77 Mbps, but when using IPB it’s still an acceptable 52 Mbps. Importantly, an uncompressed and ‘clean’ video feed (8-bit, 4:2:2 colour and 24 fps, 25 fps or 30 fps) is available at the camera’s HDMI terminal for recording to external devices. However, it’s not possible to simultaneously record compressed video to the memory card which is a bit of a disappointment. Unlike the GH4, the E-M5 II doesn’t shoot at 4K, but for many users – even pros – this isn’t really an issue... at least not yet.

The E-M5 II has built-in stereo microphones, but there’s also a stereo audio input and provisions for manually con-

trolling the recording levels. The optional HLD-8G handgrip has a stereo audio output for connecting headphones for monitoring purposes. This is a compact device so it doesn’t compromise the camera’s overall smallness, but you can subsequently then fit the HLD-6P battery holder – which houses an additional li-ion pack and also serves as a vertical grip – if endurance is a more critical requirement. There’s also a volume limiter and a switchable wind noise filter.

The monitor screen’s full range of adjustments also have benefits when shooting video as does the availability of touch controls for functions including AF point selection and focusing, exposure, audio recording levels, headphone levels and power zooming (when a supporting lens is fitted). Obviously all these touch-control adjustments are made silently. In this regard, the sensor shutter also gets a big tick. The exposure mode is first set via the Movie Menu, and then the aperture, shutter speed or ISO can be selected via a tabbed ‘pull-out’ menu and adjusted during recording via up/down sliders (or the rear input wheel). The trick here is to use a light touch, otherwise a slight vibration can be visible in the footage (even with the IS operating).

Usefully, the focus peaking display is now available when shooting video (with the same choice of four colours and three intensities as for stills) and there’s a real-time histogram which also remains on-screen when shooting (whereas the highlight and shadow warnings don’t). The grid guides are also available. You can apply most of the ‘Art Filter’ effects. Additionally, there’s a choice of five ‘Movie Effect’ settings called Art Fade, Old Film, Multi Echo, One Shot Echo, Multi Teleconverter. The E-M5 II can also add time-coding to footage and provides a seamless transition to a new file when the 4.0 GB limit is reached.

Speed & Performance

With our reference memory card – Lexar’s Professional 600x 64 GB SDXC UHS-I speed device – loaded, the E-M5 Mark II captured a burst of 19 JPEG/large/ superfine frames in 1.961 seconds which represents a continuous shooting speed of 9.7fps. This is only a whisker below the quoted 10 fps (using the focal plane shutter) and the test file sizes were around 9.8 MB on average which is quite a lot

larger than the 8.4 MB on which Olympus bases its speed measurement. Although it’s not really very big, the buffer empties very rapidly indeed, but the camera will go on shooting when it’s full, just at a slower frame rate.

Once again, Olympus demonstrates that sensor size and pixel counts aren’t necessarily everything and it continues to squeeze more performance out of its MFT ‘Live MOS’ imager. In the case of the E-M5 II it helps that the optical low pass filter (OLPF) has been removed to help optimise resolution, as is the case with the E-M1. The superfine quality JPEGs are just packed with crisply-defined detailing and super-smooth tonal gradations. Perhaps most surprising is the dynamic range which is wider than might be expected for a ‘small’ sensor. The colour reproduction is excellent across the spectrum and from the subtlest of shades through to fully saturated tones. The Vivid ‘Picture Control’ delivers really punchy images that are reminiscent of the best colour transparency films in terms of the saturation, sharpness and contrast. Of course, the PRO series 12-40mm f2.8 zoom lens does its bit here too, delivering an exception uniformity of sharpness from centre-to-corner across both its focal range and aperture range. Even at f2.8, the corner sharpness is still extremely good and the light fall-off (i.e. vignetting) minimal.

Noise levels are very low up to ISO 3200 and both the ISO 6400 and 12,800 are still quite usable, but exhibit some graininess in areas of continuous tone while the reduction processing starts to reduce the definition. As we noted with the E-M1, the imaging performance doesn’t give anything away to the rival CSCs with a larger ‘APS-C’ sensor, even the best of them such as Fujifilm’s X-T1 or Samsung’s NX-1.

And the E-M5 II even has a tilt at cameras with full-35mm sensors via its multi-shot ‘High Res Shot’ capture mode. It’s a little restricted in its usage because the subject has to be absolutely static and the camera (very securely) mounted on a tripod, but in the right situations, the 40 megapixels JPEG look stunning and very noticeably exhibit much higher levels of fine detailing compared to shooting at 16 MP. As noted earlier, the sub-pixel shifts also have the effect of eliminating moiré patterns even though the



SPECS

OLYMPUS OM-D E-M5 Mark II \$2099*

*with M.Zuiko Digital PRO 12-40mm f2.8 zoom lens.

Type: Fully automatic, interchangeable lens digital camera with Micro Four Thirds System bayonet lens mount.

Focusing: Automatic 81-point wide-area system using contrast-detection measurement via imaging sensor. Focus points may be selected manually or automatically by the camera. Manual switching between one-shot and continuous AF modes. Face/eye detection and auto tracking. Continuous manual override available with single-shot mode. Low light/contrast assist via built-in illuminators. Focus assist via magnified image (3x/5x/7x/10x/14x) and focus peaking display (Red, Yellow, White or Black; High, Normal or Low intensity).

Metering: 324-point 'Digital ESP' (i.e. multi-zone), centre-weighted average, spot (2.0%) with highlight/shadow bias, and TTL flash. Metering range is EV -2.0 to 20 (ISO 100/f2.8).

Exposure Modes: Continuously-variable program with shift, shutter-priority auto, aperture-priority auto, metered manual, TTL auto flash and TTL flash. Plus 25 subject/scene programs. Automatic scene detection in 'iAUTO' mode.

Shutter: Electronic, vertical travel, metal blades, 60-1/8000 second plus B (up to 30 minutes). Flash sync to 1/250 second. Exposure compensation up to +/-5.0 EV in 1/3, 1/2 or full stop increments. Alternative sensor shutter has a speed range of 60-16,000 second.

Viewfinder: EVF with 2.36 megadots resolution, 100 percent coverage and 1.48x magnification, or variable-angle 7.62 cm TFT LCD monitor screen (1.037 megadots) with touch screen controls. Both have scale/grid, histogram and info displays plus a zoom function. Auto/manual switching between EVF and monitor screen.

Flash: No built-in flash. External flash units connect via hotshoe or PC terminal. Compact FL-LM3 accessory flash unit (with tilt/swivel head) supplied; GN 9.1 (ISO 200) and 12mm coverage (i.e. equivalent to 24mm). Auto, fill-in, red-eye reduction, slow-speed sync, second curtain sync and wireless commander modes.

Additional Features: Magnesium alloy bodyshell sealed against dust and moisture, AE/

AF lock, auto exposure bracketing, depth-of-field preview, programmable self-timer (variable delays, intervals and number of frames), audible signals, auto power-off, wired remote triggering, wireless remote control via WiFi.

DIGITAL SECTION

Sensor: 17.2 million (total) pixels Live MOS with 17.3x13.0 mm imaging area and 4:3 aspect ratio. Sensitivity equivalent to ISO 200-25,600 (extendable to ISO 100). No optical low pass filter.

Focal Length Magnification: 1.97x.

Formats/Resolution: Four JPEG compression settings, RAW output (lossless compression) and RAW+JPEG capture. Eight resolution settings (four set at any one time) at 4:3 aspect ratio; 4608x3456, 3200x2400, 2560x1920, 1920x1440, 1600x1200, 1280x960, 1024x768 and 640x480 pixels. Eight resolution settings (four set at any one time) at 3:2 aspect ratio; 4608x3072, 3216x2144, 2544x1696, 1920x1280, 1584x1056, 1296x864, 1008x672 and 624x416 pixels. Eight resolution settings (four set at any one time) at 16:9 aspect ratio; 4608x2592, 3200x1800, 2560x1440, 1920x1080, 1536x864, 1280x720, 1024x576 and 640x360 pixels. Eight resolution settings (four set at any one time) at 1:1 aspect ratio; 3456x3456, 2400x2400, 1920x1920, 1440x1440, 1216x1216, 960x960, 768x768 and 480x480 pixels. 24-bit RGB colour for JPEGs, 36-bit RGB colour for RAW files. RAW files captured at 4608x3456 pixels. In 'High Res Shot' mode; JPEG = 7296x5472 pixels and RAW = 9216x6912 pixels.

Video Recording: Full HD at 1920x1080 pixels at 60 fps, 50 fps, 30 fps, 25 fps or 24 fps and 16:9 aspect ratio, MOV format with MPEG-4/H.264 AVC compression (77 Mbps with All-Intra compression regime, 52 Mbps with IPB compression). Fine or normal quality modes. HD at 1280x720 pixels, 25 fps and 16:9 aspect ratio, AVI format with Motion JPEG compression. Built-in stereo microphones with wind filter, and 3.5 mm stereo audio input. Auto/manual sound level adjustment. Microphone volume limiter. Maximum recording time is 29 minutes and 59 seconds, but a new file is automatically started when the 4.0

GB size limit is reached. Movie clips limited to 2.0 GB file size in AVI.

Video Features: Five 'Movie Effect' settings (Art Fade, Old Film, Multi Echo, One Shot Echo, Multi Teleconverter), 'Art Filter' effects, 'My Clips' function, touch screen controls, time code support, time lapse recording (AVI Motion JPEG, 1280x720 pixels, 10 fps), uncompressed 8-bit 4:2:2 output via HDMI connection.

Recording Media: SD/SDHC/SDXC memory cards with UHS-I and UHS-II support.

Continuous Still Shooting: Up to 19 frames at 10.0 fps in JPEG/large/superfine mode with AF/AE locked to the first frame, up to 16 frames in RAW mode. Unlimited frames (JPEG or RAW) at 5.0 fps with continuous AF/AE adjustment. Anti-Shock and Silent modes available when shooting at the 5.0 fps speed. Continuous shooting at 11 fps with the sensor shutter, AF/AE locked to the first frame.

White Balance: TTL measurement via image sensor. Auto measurement, auto warm, seven presets and four custom settings. White balance compensation (amber-to-blue and/or green-to-magenta) in all presets plus white balance bracketing over three frames. Manual colour temperature setting from 2000 to 14,000 degrees Kelvin.

Interfaces: Multi-connector (USB 2.0 and NTSC/PAL composite video), micro HDMI (Type D) and 3.5 mm stereo audio input.

Power: One 7.6 volt/1220 mAh rechargeable lithium-ion battery pack (BLN-1 type). Optional HLD-8 battery grip accepts an additional BLN-1 pack.

Dimensions (WxHxD): body only = 123.7x85.0x44.5 mm.

Weight: body only = 417 grams (without battery pack or memory card).

Price: Body only = \$1299. \$1599 with M.Zuiko Digital ED 12-50mm f3.5-6.3 EZ zoom lens or \$2099 with M.Zuiko Digital PRO 12-40mm f2.8 zoom.

Distributor: Olympus Imaging Australia Pty Ltd, telephone 1300 659 678, or visit the website at www.olympus.com.au

Olympus's sensor doesn't have an OPLF. And because HRS is sampling all colours at all pixel positions, the chroma (or colour) resolution is as high as the luminance resolution so colour accuracy is maintained down to pixel-level detailing.

The Verdict

Whether Olympus will actually manage to revisit the dizzy heights it enjoyed during the OM System's glory days remains to be seen, but it's done all the right things so far and you get the sense that there's much more to come... much

more. The flagship E-M1 has obvious pro camera credentials and by virtue of incorporating quite a lot from this camera, the Mark II E-M5 is much more qualified here than its predecessor. Yet it's both more compact and less expensive which makes it a very attractive proposition indeed.

It's also the prettiest OM-D camera to date, but its beauty is more than skin deep. Olympus has given it some serious brains too – the uprated image stabiliser, the 40 MP capture mode, the 81-point AF, the significantly better EVF and the

pro-level video capabilities. Then there's the improved handling and operational efficiency (much improved in the case of the latter), the tilt/swing monitor, and the more generous accessory flash.

Finally, Olympus has sprinkled it with the fairy dust that made the original OM cameras so desirable and which it has obviously rediscovered for the OM-D era. It's that indefinable 'something' which creates a camera you just can't resist picking up and using. It all adds up to something rather special and the E-M5 Mark II has it in spades. **GP**



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Business Machine

EPSON SURELAB SL-D700 'DRY FILM' MINILAB

If you're in the business of selling photo prints, Epson's new compact commercial inkjet printer offers convenience, speed, quality and economy for on-demand applications or in-situ operations.

REPORT BY TREVERN DAWES.



The release of Epson's first compact 'dry film' mini-lab printer, the SureLab SL-D700, opens up opportunities for commercial photographers, photo mini-labs and general businesses, organisations, institutions, clubs, etc., to own and operate a relatively small, on-site and portable facility for fast on-demand printing.

Mini-lab type operations are a prime target for this printer. It's a compact, portable, economical and low-maintenance unit with no chemicals involved, no ventilation provisions required, no awkward waste disposal problems and requiring nothing more than a standard power supply. Print longevity rates are higher than conventional wet D&P systems. The SureLab SL-D700 is a stand-alone printer that links via a high-speed USB 2.0 cable to either PC or Mac computers.

Description

With dimensions of 430 millimetres in depth, 354 millimetres high and 460 millimetres wide, the SL-D700 is a relatively small mini-lab that doesn't occupy too much desk space and is easy enough to position and set up. It weighs in at 23 kilograms. As a portable unit, fully loaded with inks and paper to take to venues and events on a short term basis, it will require a trolley for transportation or at least some muscle.

The printer is typical computer light grey. The scrap paper box with its translucent plastic front clips into position and resides above the dark blue slide-out for the roll paper feeder. Prints emerge at the top and fall into one of two optional paper bins or into a makeshift container. A status indicator with bright blue light is located at the top right-hand side. The scrap paper box catches the sliced pieces cut off at the start and end of each print.

The SL-D700 employs six cartridges using Epson's UltraChrome D6-S aqueous dye-based inks which have been especially developed for the printer. The cartridge capacity is 200 millilitres. The cyan, yellow, magenta, black, light magenta and light cyan inks enhance gamut and dMax characteristics to promote colour depth, intense blacks and brightness. Three cartridges reside on the left side of the printer and three on the right side.



As yet, no longevity ratings for the inks are available, however, as they are essentially the Epson Claria inks, a reasonable assumption would be 98 years displayed under glass and about 200 years in dark storage (based on Wilhelm Research data).

There are three print resolutions – 720x360 dpi is 'High Speed', 720x720 dpi is 'Standard' and 1440x720 dpi is 'High Image Quality'. The minimum droplet size is 2.5 picolitres. The choice between speed and quality depends on the project and consumer demand.

The printer employs Epson's 'Micro Piezo' print head technology with high resolution variable-sized ink droplets to deliver precise droplet placement. There is an auto nozzle check, a paper dust removal capacity and an auto cutter with long-lasting blade. An output heater ensures dry exit, especially with gloss media, to promote a finish resistant to damage and moisture. A choice of border or borderless printing is a feature. The printer accommodates paper widths from 102 to 210 millimetres and produces prints from 89 to 1000 millimetres in length.

With large-capacity cartridges, 65-metre long paper rolls and automatic features in a compact unit, everything is designed for low maintenance operation and medium volume output.

Out Of The Box

The packing carton for the basic kit weighs 29 kilograms as delivered. It contains the printer unit, a five-metre USB cable, a power cord, a set of 200 millilitre ink cartridges, a maintenance tank, a set-up guide, Mac and PC drivers on CD, a media spindle and a warranty for one year. Surprisingly, no paper receiving tray or bin is supplied. There is a standard and large, optional bin available, but if the printer is not on public display an inexpensive plastic box from K-Mart will do the job just as well.

There are four broad purchase choices for the SureLab SL-D700 in addition to the optional extras. These comprise the printer with a standard one-year warranty, the printer with three-year warranty, the printer with a 'Photo Pack' and a one-year warranty, and the printer with the 'Photo Pack' and a three-year warranty. Any repairs or adjustments

required under warranty are on an on-site basis for metropolitan areas.

The 'Photo Pack' includes Epson Order Control software, two six-inch wide gloss paper rolls, two eight-inch wide lustre paper rolls, an A4 roll, two media spindles, a media storage case and a maintenance tank.

The Epson Order Controller V3.0 software is a facility for print job estimations, print scheduling, image editing and colour management.

Set Up

The printer supplied for this review was not brand spanking new so a detailed description of the set-up procedure cannot be provided.

Other reports indicate it will take about an hour to carefully go through each stage to bring the printer up to the 'ready to go' position. This involves insertion of the ink cartridges and paper, plus installation of software. Each ink cartridge has its designated slot and the printer will not accept anything in the wrong position.

The maintenance tank, located on the right side above the cartridge bay, is already inserted. This collects "stray" ink. The remaining service life is continually monitored. A low level warning message, as per each of the ink cartridges, will eventually appear to allow time for a replacement to be acquired. Initial ink charging time is about 20 minutes. A blue light continues to flash and will cease when everything is complete.

When the blue paper roll tray is slid out, the paper to be removed is backwound by turning the knob on the left of the paper insert position. The roll lifts out, the grey flange is removed and the paper is separated from the shaft of the spindle. Both of the internal and external paper guides must be positioned to accommodate the new paper width. The need to adjust the inner guide is not mentioned in the Setup Guide.

The paper spindle is colour-coded so the grey left side of the spindle corresponds to the left side of the take-up. It's important to ensure there is no dust on the leading edge of the roll, otherwise transportation lines could appear on the prints. The paper has the coated side facing down and is slowly fed into the receiving slot until a blue indicator shows



A 152 millimetres wide roll of gloss paper loaded up and ready for the tray to be pushed into the printer.



Final cartridge in position prior to insertion.



Three cartridges reside on the left side and three on the right. The maintenance tank is located above the right-side cartridges.

'OK'. Before the tray is closed, any slack in the paper is removed.

After a little practice, it takes only a minute or so to exchange a paper roll. In a busy mini-lab, more than one printer or rolls of different sizes and paper types already pre-loaded on spare spindles might be necessary.

Paper Choices

A variety of 65-metre long paper rolls sizes and surface types are available. Widths are 102 millimetres (four inches), 127 millimetres (five inches), 152 millimetres (six inches), 203 millimetres (eight inches) and 210 millimetres (A4) in either gloss (254 gsm weight), lustre (248 gsm) or matte (180 gsm). The reverse side does not contain any brand imprint. This is a welcome feature for applications such as making greetings cards.

The lustre finish is likely to be the most popular. It has a bright surface without a high sheen and is versatile enough to suit a wide variety of projects. The gloss paper will bring out the best in any image and the full capacity of the printer with pronounced blacks and lively colour. It has the greatest impact, has that immediate appeal for quick sales at event venues and will compete well with gloss surfaces from traditional D&P outlets.

At 180 gsm, the bright white matte paper with its distinctive smooth surface is probably a touch too light for business and greeting cards. However, as the reverse side is virtually the same as the coated side, it does open up all manner of possibilities, including portfolio books with right-hand pages only. The reverse side will accept text so these pages can always be printed later in a standard ink-jet printer. When fast printing is required, the fact that matte paper only has a 'High Image quality' setting could be a disadvantage.

Print Panel

The SureLab SL-D700's 'Main' print panel controls the paper type, print quality, the paper size, border/borderless printing and 'Display Printer' status. Colour is either the default of 'Colour Controls' or 'No Colour Management' or 'ICM'. Proceeding to 'Advanced' on 'Colour Controls' allows sRGB or Adobe RGB colour space to be set and then

any adjustments can be applied to 'Brightness', 'Contrast' and 'Saturation'.

When 'Advanced' is selected for 'ICM', it opens up to Basic, Advanced and Host settings, offers sRGB or Colormatch RGB colour space and, if 'Show All Profiles' is selected, the appropriate Epson SL-D700 profile can be locked in. There is no provision to name and save different settings, other than to change the original default.

In Use

The SL-D700 is not a quiet machine. The paper transport mechanism hammers away while the whirring when it's in operation can be rather annoying, especially when the printer is positioned close to the computer. In a relatively quiet office, some means of printer isolation may be necessary.

The default 'Earliest' time between 'Stand By' and 'Sleep' is about four minutes. This may be altered from the 'Main' panel by clicking on 'Start SL Printer Maintenance Tool', then 'Operational Condition Settings', then 'Power Saver', selecting a time and pressing 'Save'.

The first print sent to the printer involves a 'get moving' time of about 45 seconds before printing commences. The next different print still takes the

same time, but if multiple copies or a run of images is involved there is no delay between each print.

My initial prints created via sRGB and Adobe RGB colour space and both Colour Controls or ICM had a good screen match. If colour or contrast aren't satisfactory, manual adjustments can be made. The paper cutter zips away to create a neat, clean cut at the start and end of each print. As the paper catcher is translucent, it's easy enough to see when it needs to be emptied.

Print Times

Epson has compiled average and typical times for various combinations of paper types, print sizes and quality settings:

- Gloss/lustre – fast speed
- 545 per hour for 5.0x3.5-inches
- 430 per hour for 6x4-inches
- 140 per hour for 10-inches
- Gloss/lustre – standard quality
- 455 per hour for 5.0x3.5-inches
- 360 per hour for 6x4-inches
- 120 per hour for 10x8-inches
- Gloss/lustre/matte – high quality
- 225 per hour for 5.0x3.5-inches
- 180 per hour for 6x4-inches
- 60 per hour for 10x8-inches

The average times (based on print head activity) on 302 millimetres lustre paper – at a 302x305 millimetres image sizing – were 25 seconds in the 'High Speed' mode, 35 seconds in the 'Standard' mode, and 65 seconds in the 'High Image Quality' mode.

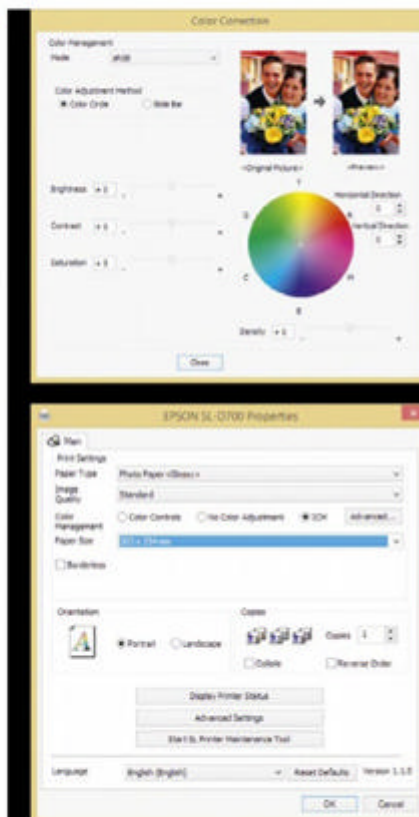
Prints viewed at normal distances appeared to be identical and only with a magnifying glass could the finer resolution of the 'High Image Quality' prints be identified.

Twenty images created as 203x254 millimetres pages in InDesign and printed in a run took just nine minutes at the 'Standard' print quality. It took 65 seconds to print a panoramic landscape to 203x750 millimetres at 'High Speed' and 165 seconds at 'High Image Quality'. The difference in quality is hardly noticeable and would suggest that 'High Speed' would be appropriate for most of the time, with 'Standard' a fair compromise.

The largest print was made on the maximum paper size of 302x1000 millimetres (from the 302 millimetres wide roll), using an image size of 179x900

Colour management via 'ICM' allows the input profile of the image and the printer profile to be selected.

The main print panel establishes the printer settings.



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SPECS EPSON SURELAB SL-D700 'DRY FILM' MINILAB

Printer Type: High speed 'dry film' inkjet photo printer for medium volume commercial applications.

Ink Cartridges: Individual per colour. 200 millimetres capacity. UltraChrome D6-S type. Colours are yellow, magenta, cyan, black, light magenta and light cyan.

Nozzle Configuration: 180 per colour.

Minimum Droplet Size: 2.5 picolitres with

Variable-Sized Droplet Technology.

Operating Noise: 55 dB.

Max. Print Speed: 450 prints per hour at 100x150 millimetres size.

Power Consumption: 120 watts operational.

Dimensions (WxHxD): 460x354x430 millimetres.

Weight: 23 kilograms.

Price (inc. GST): Printer = \$4795. Ink cartridges = \$69.95 each. Maintenance tank = \$22. 102 millimetres wide gloss paper roll = \$41.25. 152 millimetres wide gloss paper roll = \$63.25. 152 millimetres wide lustre paper roll = \$63.25. A4 matte paper roll = \$77.

Distributor: Epson Australia, visit www.epson.com.au

millimetres. As the intention was a display print for framing, the 'High Image Quality' setting was preferred. The printing time was three minutes and 40 seconds, and the result was a joy. A fascinating exercise was to throw 20 print files at the Epson SureLab SL-D700 as fast as I could bring them up in Photoshop and scale each up to print with white margins onto 203x305 millimetres lustre print size. The printer kept pace and didn't complain. I enjoyed that little game and ended up with a very pleasing mini portfolio of prints from my last Outback venture.

Black And White

Black and white printing is not a strong point of the SL-D700, but considering the prime use of the printer will be for colour work, this is not likely to be an issue. Using the full colour inkset to produce a monochrome result – as per all the Claria ink printers – is not going to create neutral results as a very slight greenish cast eventuates.

Converting black and white files to RGB and printing as colour is a helpful technique. Otherwise, go for a deliberate tint by adding a touch of yellow and magenta in Photoshop or in the 'Colour Control' panel of the printer – select 'Slide Bar' instead of 'Colour Circle' and try adding three units of magenta and yellow, and decreasing the saturation by three. By experimenting with different settings, users will eventually settle on the best outcome for their needs.

Event Photos

One of the advantages of the SureLab SL-D700 is its capacity to deliver photos on demand at any temporary location where a power supply is available. Images can be downloaded from a camera, viewed and selected in an image browser, and sent to the printer.

A crunch on time won't allow Photoshop-type adjustments, but being able to offer prints within a short time frame could fulfil a market need, either as prints now or orders taken on images that can be adjusted. The Epson Order Control software will assist in rapid picture assembly.

If none of the listed paper sizes is suitable, the 'User Defined' panel allows a custom size to be created. This is then named and saved to the list. The maximum paper size is 210 millimetres wide by 1000 millimetres long. Photographers accustomed to printing at A4 would need to set the 210x297 millimetres size, name it as "A4" and save.

Running Costs

The running cost per print will vary according to the paper used, the printer resolution and the image content. Figures provided by Epson relate to the gloss/lustre papers (matte is cheaper) per print and should be regarded as average.


- 4-inches: 12-20 cents
- 5-inches: 20-25 cents
- 6-inches: 25-35 cents
- 8-inches: 55-65 cents
- 10-inches: 80-90 cents
- 12-inches: \$1.50 - \$1.70

As each 200 millilitres cartridge costs \$69.95 (including GST), this works out to about \$0.33 per millilitre. This is well under the usual \$2.00 per millilitre for A4 and A3+ printers, and could well be an enticement to any photographer or organisation who don't require prints larger than A4 (or longer prints with 210 millimetres width) and who makes prints on a regular basis. By the same token, organisations like schools, small businesses or even larger camera clubs could find the running costs appealing enough to pursue a facility they might otherwise choose to forego or to fulfil

with an A4 or A3+ printer. Apart from supplies of paper, ink and maintenance tanks, there is range of optional extras for SL-D700, including a stand and large paper catchers, spindles and a media storage box.

The Verdict

The Epson SureLab SL-D700 is designed for high-speed and medium-volume printing operations. When top quality, high-resolution printing is required, it delivers. Although the printer is not specifically intended to target non-professional photographers, if A4 is the largest general print required, it could well appeal to organisations and institutions such as schools, art departments and the like. Relatively economical running costs and low maintenance levels are a strong feature while minimal training is required to operate the printer successfully. Portability will open up all manner of possibilities for the photographer working on location to not only capture images, but also to download to a laptop and have prints ready for sale, or for clients to preview. The print speeds of the SL-D700 cannot be denied, but at a temporary site or an event, the speed of organising files to direct to the printer would be the key issue.

The lack of a print catcher tray for the basic kit might seem unusual, but with a tall plastic box positioned under the paper exit prints, can be collected in sequence. Apart from the noise and the slower printing times for matte papers, there is little else to detract from what should be an appealing unit for commercial enterprises and even some non-professional photographers as well. 

The status monitor includes ink cartridge and maintenance tank levels, the current width of paper, length of paper remaining and the print queue where jobs can be paused or deleted.



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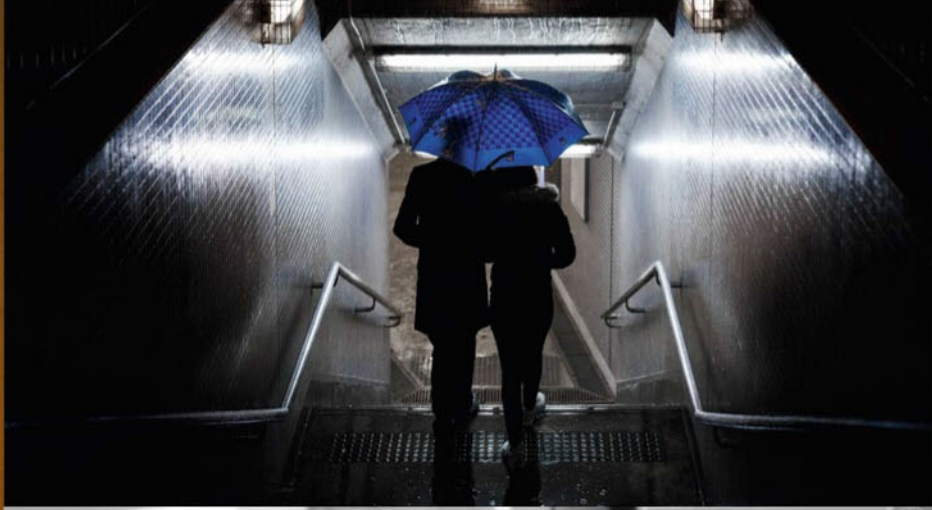
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Tripping With The Light Fantastic

PROFOTO B2 250 AIR TTL

After putting all that time and effort into developing its wireless TTL flash control system, you didn't think Profoto would stop at just one product, did you? The new B2 takes the concept of 'out-of-the-studio' studio flash even further.

REPORT BY PAUL BURROWS

IF, AFTER COVERING A PARTICULARLY boozy wedding, a classic Metz Mecablitz 45 CT on-camera flash mated with an Elinchrom Quadra compact flash pack, the resulting offspring would probably look a lot like Profoto's B2.

It's the follow-on product from the monobloc-style B1 which took studio flash portability to a new level with its compact, clip-on battery system and, more important, the capacity for wireless TTL flash control. Profoto is still without a competitor for the award-winning B1 – an indication of just how much time and expense is involved in developing a TTL flash control system – and it's building on its unique position in the professional flash market with the B2. This product takes a very different configuration and is based on a very compact power pack – similar to Elinchrom's Quadra – which has a pair of outlets for connection flash heads. In essence then, like the B1, the B2 is a studio flash system designed primarily to be used out of the studio... Profoto actually describes it as an "Off-Camera Flash System", although this isn't strictly correct because the B2 head is small enough to be mounted on-camera via a bracket with the power pack carried on a shoulder strap... in a similar style to the old Metz CT-series models. How-



New compact OCF softboxes are designed to complement the B2 heads and include this octagonal-shaped model.

Square-shaped OCF softboxes are available in a couple of sizes, including a super-compact 15-inch model.



“While the Profoto B1 still has some roots in the studio – although it’s fully functional far away from it – the B2 is designed specifically with the great outdoors in mind.



Despite its extremely compact size, the B2 pack still incorporates a proper cooling fan.



The flash head plugs lock into place so they can’t be accidentally yanked out.



Digital displays show the power settings for each head which, if desired, can each be assigned to a different remote channel (indicated by the ‘b’ read-outs in this illustration).



Spring loaded covers protect the flash outlets when they’re not in use.



ever, unlike the Metz units, the B2 packs a much bigger punch and, unlike the Quadra units, it offers the convenience of TTL flash control. Welcome to the brave new world of flash photography.

Fast Flash

Just as the B1 repeats the distinctive styling of Profoto’s D1 monoblocs, the B2 pack looks a bit like a scaled-down D4. The battery simply clips to the base and the combined weight is a very manageable 1.6 kilograms.

As the battery subsequently becomes the B2’s base, it’s completely encased in a tough rubberised material

while the control panel is also surrounded by rubberised sections to provide protection against knocks and scuffs. The flash head outlets each have spring-loaded covers which snap into place when the plug is removed, and their two power control wheels are recessed into a raised rubber bumper.

While the B2 isn’t fully waterproofed, there’s sufficient protection to enable it to be used in situations where spray or dust would normally be an issue. Once a head is plugged in, a twist lock secures it in place – reassuring given the some likely applications – and also prevents the intrusion of moisture. The power setting



ON TRIAL PROFOTO B2 250 AIR TTL

for each is controlled independently via the aforementioned wheels and the range is nine stops, adjustable in 1/10 stop increments. This means the power output can be wound all the way down from 250 joules to actually just under one joule (0.975 joules to be precise). In the Normal mode, this gives a flash duration of just 1/9300 second, but switch the faster Freeze mode and it's an even shorter 1/15,000 second. Also in Freeze mode, the recycling is rapid enough to allow continuous shooting at up to 20 fps. And, despite its compact size, the B2 pack still incorporates a proper cooling fan to deal with those rapid-fire sequences, but this only cuts in when it's needed to avoid an unnecessary drain on the battery.

Heads Up

The ultra-compact B2 flash head – which weighs a mere 700 grams – incorporates an LED modelling lamp which is rated at nine watts, but such is the efficiency of this light source, this is the equivalent of a 50 watts halogen lamp. Apart from reducing the demand on battery power, the LED lamps also run a lot cooler. Like the B1 (and the D1 models), the B2 flash heads have Profoto's novel built-in reflector arrangement so, for many applications, that's as compact as they need to be. A frosted front glass acts as a protector as well as delivering a more diffused and even illumination than would normally be the case with such a small light source.

The B2 heads are also light enough to mount on things like a Gorillapod and they can easily be tucked away in tight corners so they're out of sight. Three-metre extension cables are available to extend the set-up options. Of course, mounting on-camera is quite feasible via a bracket such as ProMedia Gear's Boomerang which allows for the D-SLR body to be orientated either horizontally or vertically while keeping the head in-situ. However, there's also an extensive new system of 'OCF' (Off Camera Flash) accessories such as softboxes (square, rectangular, octagonal and strip), a snoot, barndoors set and grids, so the light-shaping options are the same as any conventional studio lighting system. In keeping with the concept behind the B2, all the OCF light shapers are more compact and lightweight than Profoto's



Profoto's B2 combines the convenience of TTL auto flash control with the flexibility of a two head system with full asymmetry.



Like the B1 (and the D1 models), the B2 flash heads have Profoto's novel built-in reflector arrangement so, for many applications, that's as compact as they need to be.

The battery unit simply snaps onto the base of the pack and is entirely coated in a tough rubberised material.



Like the B1, the B2 is exclusively battery-powered, but the battery can be recharged when either on the pack or when detached.



TTL Air Remotes are now available for both Canon and Nikon D-SLRs, and have a range of up to 300 metres.



standard accessories and, in the case of softboxes, have redesigned to make them quicker and easier to set up. Here Profoto has devised a new speed ring with colour-coded slots for each shape of softbox, and a more convenient way of locating the struts so they simply snap on and off and you no longer have to struggle with bending or twisting. In this regard, the B2 also has obvious applications in wedding and portrait photography.

The B2 pack's control panel layout is also simplicity itself. The main buttons operate in conjunction with a large LCD control panel which indicates their settings (i.e. Model On/Off, Mode Normal/Freeze and Ready Beep/Dim). The power settings are shown in the range of 2.0 to 9.9 and there's an extra-large battery power level indicator just so you don't miss it... as with the B1, the B2 is exclusively battery-powered so there's no option of plugging into a mains supply in an emergency. That said, Profoto says the B2's battery is good for up to 215 flashes at full power and, as it's likely to be often

SPECS



PROFOTO B2 250 AIR TTL

Maximum Flash Power: 250 joules.

Guide Number/f-stop: f32.2 (at two metres and ISO 100 with Magnum reflector).

Variable Power Output: Nine stops, adjusted in 1/10 or full stop increments.

Flash Duration (t=0.5): 1/1000 to 1/9300 second in Normal mode. 1/1000 to 1/15,000 in Freeze mode.

Recycling Time: 1.35 seconds to 250 joules.

Modelling Lamp: Nine watts LED (equivalent to 50 watts halogen).

Modelling Lamp Control: Proportional, on/off, free adjustment.

Triggering: Sync connector, switchable photo/IR cell, radio frequency.

Main Features: Wireless TTL exposure control for selected Canon and Nikon D-SLRs, two flash outlets with fully asymmetric power distribution control, flash-to-flash output consistency of +/-1/20 f-stops and colour temperature of +/-150 degrees Kelvin, Normal and Freeze speed modes, digital display, auto dumping, cooling fan, switchable audible signals, accepts standard Profoto system reflectors and accessories. Air Remote TTL-C is compatible with Canon D-SLRs with E-TTL II flash metering. Air Remote TTL-N is compatible with Nikon D-SLRs with i-TTL flash metering.

Power Requirements: Rechargeable and interchangeable 14.4 volts lithium-ion battery pack.

Dimensions (WxHxD): 80x170x60 mm. B2 Head (LxDiameter) = 103x100 mm.

Weight: 1.6 kilograms (including battery pack). B2 Head = 700 grams.

Price: B2 250 Air TTL 'To-Go' Kit = \$2838 (comprises the B2 Off-Camera Flash with two B2 heads, one battery pack, battery charger 2.8A and B2 Carrying Bag, packed in the custom B2 Location Bag). B2 250 Air TTL 'Location' Kit = \$3938 (B2 Off-Camera Flash, two B2 heads, two battery packs, the battery charger 2.8A and B2 Carrying Bag, packed in the custom B2 Location Bag). Profoto Air Remote TTL-C/N sells for \$495.

Distributor: L&P Digital Photographic, telephone (02) 9906 2733, www.lapfoto.com.au

operating at lower power settings, the reality is that you'll probably do a lot better than this even when shooting a lot of action sequences.

Air Time

As for the B1, there's a choice of three low-profile, hotshoe-mounted remote triggers which are purchased separately. The first is the standard Profoto 'Air Remote' which is non-TTL and simply allows for remote synchronisation via the flash maker's 'Air' control system which is based on UHF digital radio – operating at a frequency of 2.4 GHz – to give a very short delay (as brief as 375 µs) and a range of up to 300 metres.

For the owners of Canon D-SLRs, there's the Air Remote TTL-C which allows for TTL automatic flash exposure control via Canon's current E-TTL II flash metering system, and also control over various settings, including flash power, modelling lamp operation and switching between first/second curtain sync. It can also be switched to non-TTL operation for radio triggering.

The Air Remote TTL-N makes the B2 compatible with Nikon's i-TTL flash metering system. These two dedicated controllers have a USB connection, enabling firmware upgrades to accommodate future models of D-SLR. In TTL mode, the wireless range is reduced to 100 metres, although few users are going to find this isn't sufficient. Importantly, you can have both the B1 and the B2 in the same wireless TTL set-up as, to quote Profoto, "everything works with everything". Furthermore, you can assign each of the B2 heads to a separate channel, further adding to the flexibility of this system.

As with the B1, the conveniences of TTL auto flash control are many and addictive. If you do need to adjust the exposure, simply dial in the required amount of compensation at the camera. Similarly, if you don't want your TTL exposures shifting as you change shooting angles, composition or framing, switch the Air Remote TTL controller to manual mode and the desired exposure is then effectively locked in. Alternatively, there's an operating mode which uses the auto TTL control to establish an exposure and then allows for subsequent fine-tuning manually.

High Speed Sync (HSS) is a new feature and is now also available for the B1 via a firmware upgrade. HSS enables you to shoot with flash at shutter speeds of up to 1/8000 second, but again Profoto has gone a bit further so its technology allows for speed and power with exposure consistency... previously you could have one or the other, but not both. It's done by generating an extremely fast series of flash pulses – as opposed to the conventional method of using the long 'tail' of the flash output curve – which ensures an even exposure while maintaining both speed and power, and it obviously opens up a whole world of new opportunities when mixing flash and ambient light (for example, using wider apertures for shallow depth-of-field in bright sunny conditions)... still all with full TTL control or with the 'hybrid' auto/manual control options explained in the previous paragraph.


The Verdict

While the B1 still has some roots in the studio – although it's fully functional far away from it – the B2 is designed specifi-



New OCF speedring has colour-coded slots (right) for the different shapes of lightbox and also enables the struts to be easily snapped on or off.

cally with the great outdoors in mind. The twin head arrangement provides exceptional versatility, even extending to applications such as fashion or weddings where a hair light or backlight is always handy. The compactness, usefully wide power range, full asymmetry, true high speed sync and, of course, the convenience of TTL auto flash control make for a hugely potent lighting package. Of course, there's no reason why you can't use the B2 in the studio – it integrates seamlessly with the B1 after all – but its real domain is on location... wherever that may be.

It's become popular to promote a set of 'speedlights' as a compact flash lighting solution for shooting in challenging locations, but in practice this has never really proved to be satisfactory... the multi-unit set-ups are cumbersome, you have three or four or more control panels to fiddle with, and there's a limit to what can be achieved in terms of light shaping. The Profoto B2 does the job far more effectively with the added bonuses of more power (and more controllable power), a far superior quality of light (again with provisions for more control) and much greater overall flexibility. 



Art For Art's Sake

What began merely as “dabbling” has evolved into an important collection of photographic portraits depicting many of the diverse characters in Australia’s art world from the last 30 years. Gary Grealy tells Paul Burrows how *ART Maker*, *Patron*, *Lover* has gone from a purely personal project to a major exhibition and book.

■ Reg Mombassa.

“It was really just a gradual thing. I’ve always worked on personal images and developed projects right from the very beginning. Art has always been a real passion, although I don’t really know why because I never went to an art gallery as a kid and it wasn’t in the family at all... it’s just something that’s always been there for me. But it’s been very inspiring to go into some of these studios and see what people are doing and the creativity that’s out there.”

■ McLean Edwards
(Top), Brian &
Gene Sherman
(Bottom right)
and Del
Kathryn Barton.

Light Work

Gary says working with creative people has been extremely rewarding and he hasn’t felt daunted even when faced with photographing talented portrait painters... who obviously know a bit about depicting the human face.

“Ninety-nine point nine percent of them were incredibly encouraging. And it’s actually reached the stage now that, if I don’t have a direct contact for somebody, I’ll go to the gallery that’s representing him or her, and they’ll always pass on my request directly. So it’s really nice to have that level of support and, also, the encouragement.”

Particularly interestingly, Gary emphasises the skills of the photographer

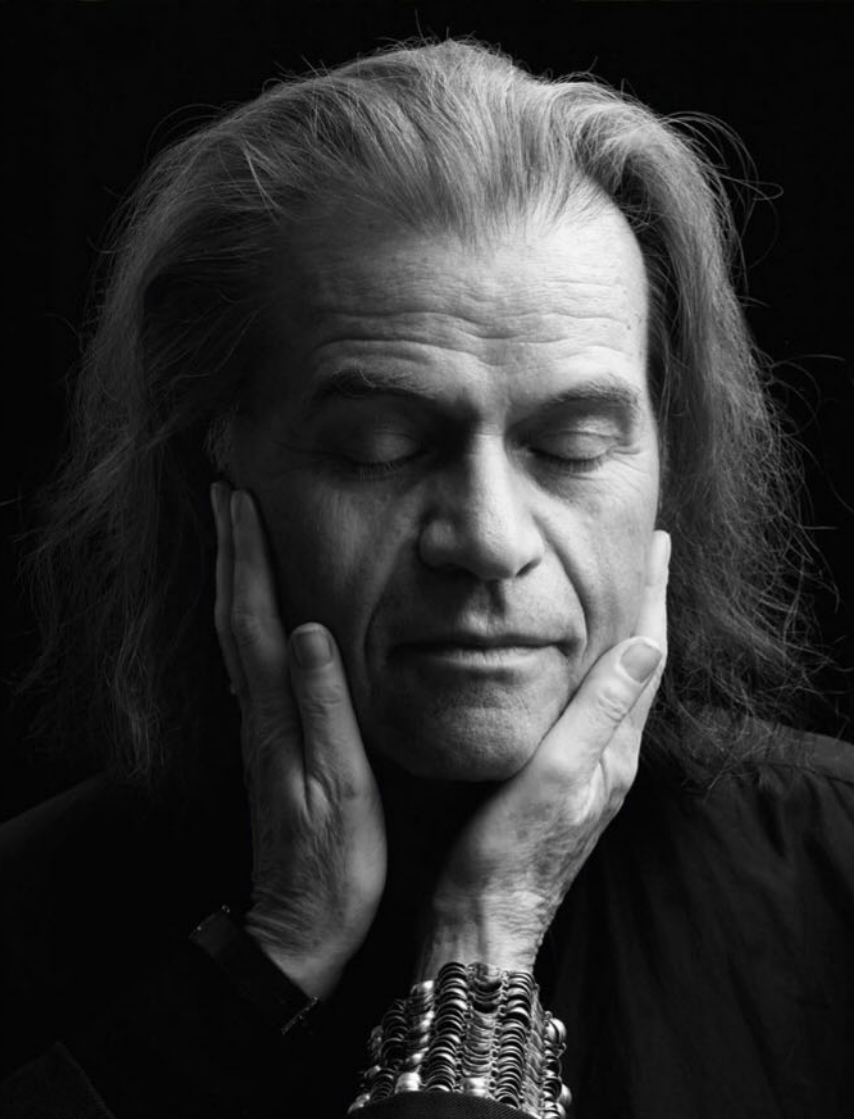
“It started with the death of Brett Whiteley in 1992 because I kicked myself that I’d never done anything about taking a portrait of him. Shortly after this, I saw a documentary on TV about Robert Klippel and I decided to write to him and ask if I could make a portrait of him. He said yes, so I went and photographed him – in a reasonably modest way – and he kindly gave me a contact for James Gleeson... and so it all sort of went on from there.

“Some time later somebody gave me an introduction to Charles Blackman, and then Martin Sharp and then, in 2000, my agent, Rachael Shay, had a connection with Adam Cullen through her husband, the art critic and writer Andrew Frost. And, after Adam won the Archibald Prize that year, I was invited to photograph him... on the morning after the prize announcement. He was delightful to work with, but he did fall

asleep in the chair at one point during the portrait session.”

Slowly but surely through a growing network of contacts in the art world, Gary began to build a portfolio of portraits, not just of artists, but of gallery owners and art collectors. Along the way, he entered a number in successive National Portrait Prize competitions and he says his continued success here was “...the catalyst that kept me going with this project. So whenever a chance arose to do an artist, I’d take it or alternatively, when the Portrait Prize was running, I’d approach somebody I’d heard about to do their portrait... mainly just to enter the competition.

“It’s been very inspiring to go into some of these studios and see what people are doing and the creativity that’s out there.



with his portraiture, clearly separating them from those of the painter or sculptor.

"I tend to work in a very considered style. My great passion is lighting so, for instance, if I want to use daylight, I actually set up the lighting to look like daylight rather than using the natural light. I like to have that control and I like to use those skills which I think are, very specifically, the skills of a photographer.

"I also tend to go through a process of researching the bejesus out of my subjects to find stories about them that I can use to inform my portraits... it could even be something from their childhoods, but I like to have some element that gives my portraits more meaning.

"I draw everything before I photograph it and, in a big percentage of cases, I'll photograph myself in the situation before I photograph the subject so I can fine-tune the lighting. I go to the extent of measuring everything that I do – the height of the lights, the height of the camera and so on – and it's all plotted out so that, when


I'm actually on set, all the technical stuff is completely sorted out. I want the subject to be able to sit down and we're straight into it without any fiddling around with the gear."

If there is a unifying element in this diverse collection of portraits, it's the lighting. It's not really noticeable at first – an indication of Gary's skills here – but after he explains just how much effort he puts in here, suddenly it's quite evident that this is what makes these images *photographs*.

"The lighting in 90 percent of these pictures is actually really simple, but always I am controlling the light rather than relying on what's there. I only own three lights and in a lot of cases I'll only use one, perhaps occasionally with a fill, so I don't do anything overly complicated, but my lighting is always considered."


Despite nearly 25 years of "dabbling" coming to fruition in a very successful way, Gary says he's come too far to stop now.

"I'm going to keep going... not necessarily with entries to the National Portrait prize, but photographing people

who are very creative and very visually literate is a great challenge, but also very satisfying. I get excited and energised by their creativity, and that fuels my passion for art too." 

ART Maker, Patron, Lover is part of the Head On Photo Festival in Sydney and runs from 9 May to 12 July at the Mosman Regional Art Gallery, corner Art Gallery Way and Myahgah Road, Mosman, NSW 2088. Gallery hours are 10.00am to 5.00pm. For more information telephone (02) 9978 4178 or visit www.mosmanartgallery.org.au

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Geoffrey Legge and
Frank Watters. 



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